Bead&BUTTON

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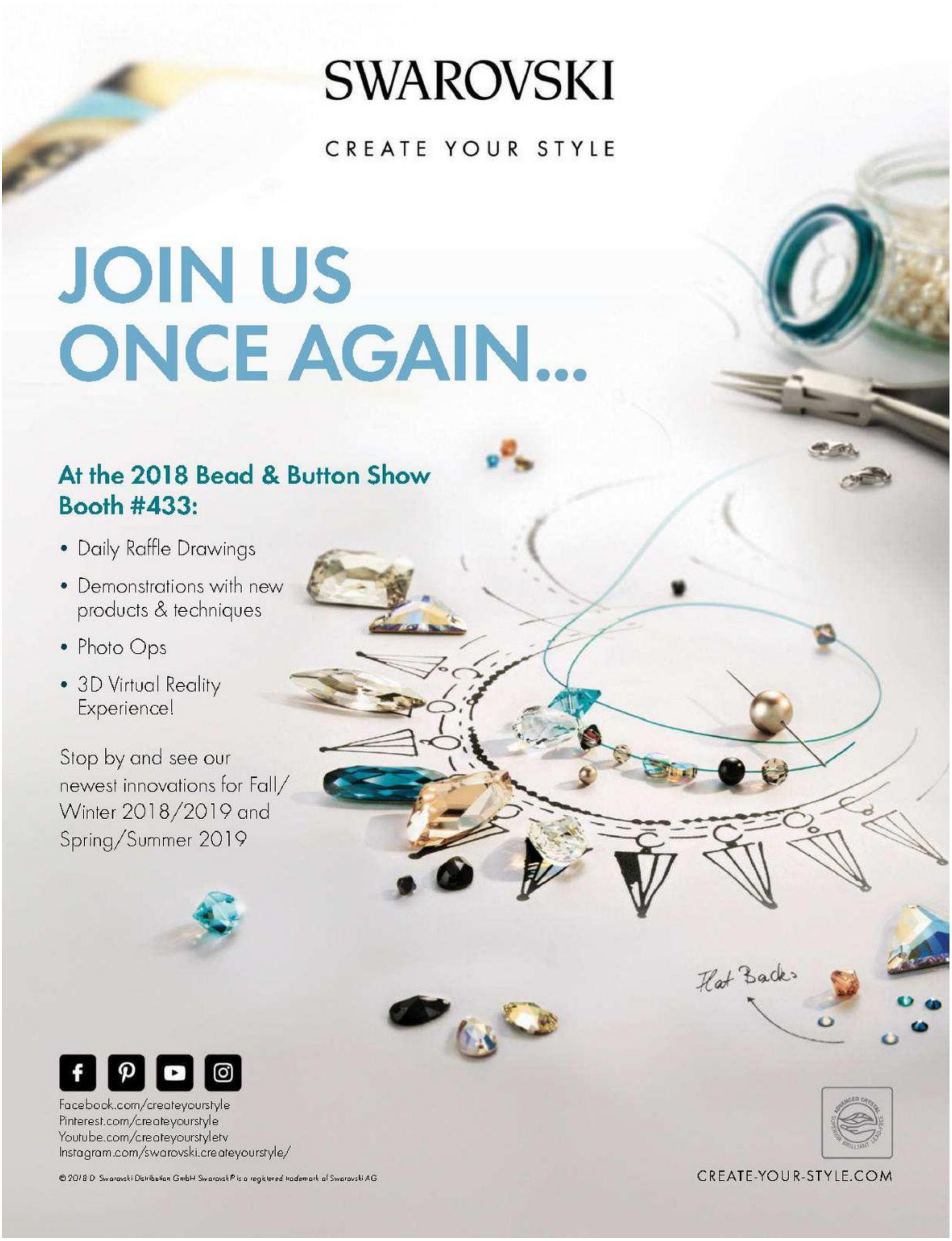

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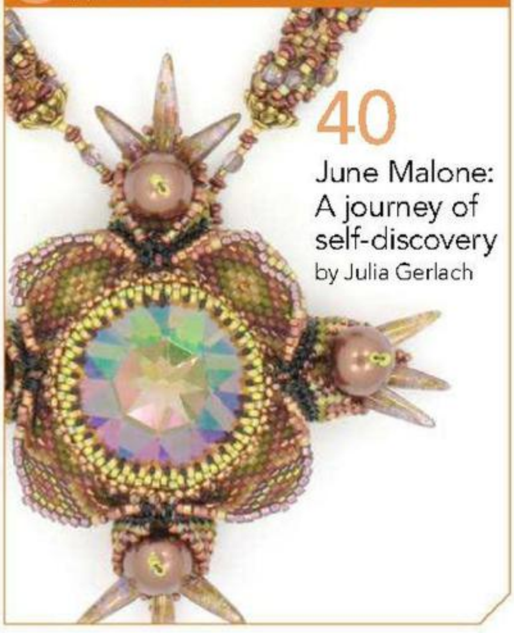

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B&B extra

Subscribers, download your June issue of *B&B Extra* on June 1 at facetjewelry.com/extra

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Summer beading

After months of waiting, June is finally here. Synonymous with flowers, birds, dragonflies, and walks on the beach at sunset, June holds so much promise for the fun and relaxation of the coming months. That's why we packed this issue with lots of light, summery designs for you to make. For the ultimate in summer jewelry, look no further than our cover design — Michelle Leonardo's fabulous "Hilton Head bangles" (p. 38), a fresh, striped design that is perfect for summer's lightweight fashions. Or, try Muriel Badinelli's "Bezeled dragonfly necklace" (p. 29), combining bead embroidery, chenille stitch, and peyote in a design that positively hums with a summery energy. And don't miss June Malone's intriguing shaped peyote "Sunset earrings" (p. 42) and Lorraine Coetzee's loomwork "Neon leaves bracelet" (p. 56), both rich in color and gorgeous details.

And what better time than summer to try something new? If you haven't gotten carried away by carrier beads yet, now's your opportunity. Find out how to use these cool new dandies in "Carrier bead mania" (p. 20). Or learn to make one-of-a-kind stamped mandala pendants and capture them in seed bead bezels (p. 64). Plus, learn how to combine techniques to make easy mix-and-match necklaces — perfect for expanding your jewelry wardrobe in a hurry (p. 60).

Of course, June wouldn't be complete without the Bead&Button Show, our annual learning and shopping extravaganza! With hundreds of classes for all levels and interests; exciting exhibits, including the winners of the legendary BeadDreams competition; and shopping galore, the Bead&Button Show is a bucket list destination for beaders and jewelry makers the world over. For those who can't make it, be sure to see our "Shop the Show" ad section starting on p. 44 for a little taste of the wonders of the Show. We hope to see you there. Happy beading!

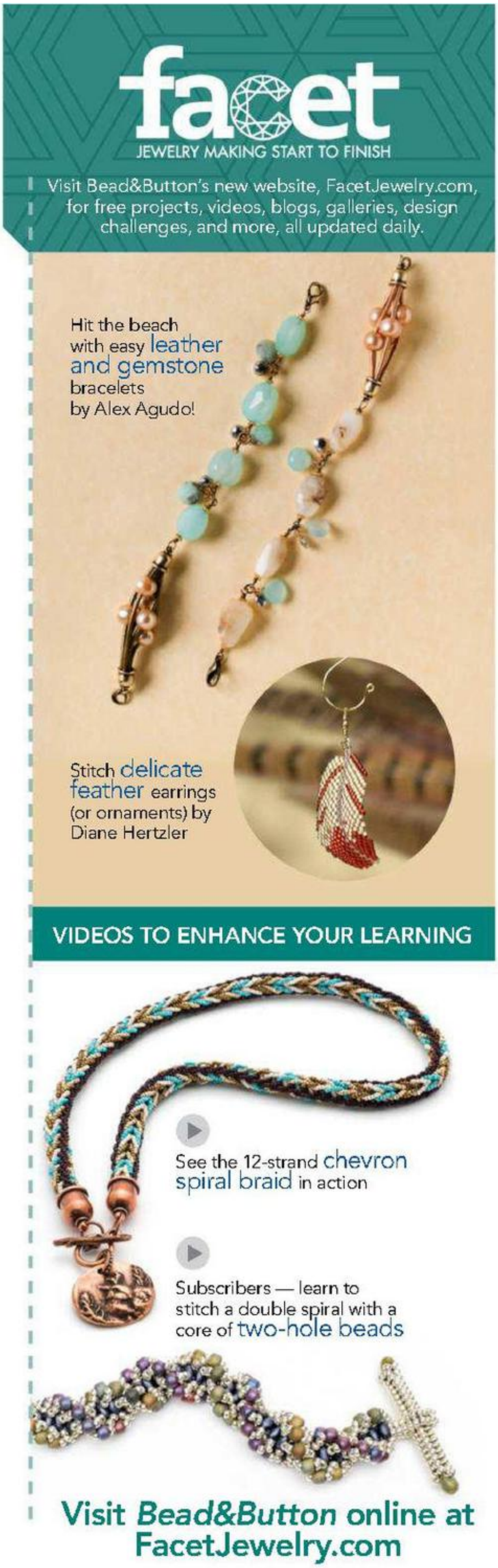
Julia Gerlach

Editor, Bead&Button
editor@beadandbutton.com

FIND THE BEAD STRAND

Join the fun! Find the hidden picture of a bead strand (it will look just like the one at right) and email me by July 5 with the page number the strand is on (put "Find the Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of Marcia Balonis' new book, *Lush and Layered Beadweaving*. Good luck! Congratulations to Chris Petrozz of Rolling Plains, IN, who found the strand on p. 69 of the February issue!

LUSH & LAYERED
beadweaving
STITCH JEWELRY WITH TEXTURE & DIMENSION
Marcia Balonis



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JEWELRY MAKING START TO FINISH

Visit Bead&Button's new website, FacetJewelry.com, for free projects, videos, blogs, galleries, design challenges, and more, all updated daily.

Hit the beach with easy leather and gemstone bracelets by Alex Agudo!

Stitch delicate feather earrings (or ornaments) by Diane Hertzler

VIDEOS TO ENHANCE YOUR LEARNING

See the 12-strand chevron spiral braid in action

Subscribers — learn to stitch a double spiral with a core of two-hole beads

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Kansas City, MO
November 2, 3, 4, 2018
40th Annual Fall Show
Kansas City International Exhibit Hall

Laughlin, Nevada
January 11-20, 2019
7th Annual Show
Tropicana Laughlin Hotel & Casino

Kansas City, MO
March 8, 9, 10, 2019
58th Annual Association Show
Kansas City International Exhibit Hall

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MARCH 10 & 11	*Edison, NJ*
MARCH 24 & 25	*Amherst, NY (Buffalo)*
APRIL 6, 7 & 8 (3 Days)	*Oaks, PA*
APRIL 21 (Sat)	*Fishkill, NY*
APRIL 28 & 29	*Liverpool, NY (Syracuse)*
MAY 5 (Sat)	*Albany, NY*
MAY 11 & 12	*Marlborough, MA*
JUNE 3 (Sun)	*New Hope, PA*
JULY 14 (Sat)	*Edison, NJ*
JULY 21 & 22	*Clarksville, MD*
JULY 28 & 29	*Concord, NH*
SEPTEMBER 14 & 15 (Fri & Sat)	*Marlborough, MA*
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OCTOBER 13 & 14	*Edison, NJ*
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WHAT'S HAPPENING >>

WE ❤ SAN ANTONIO

Society Spotlight

Is your bead group looking for good ideas? Check out what the San Antonio Bead Society (SABS) does: Along with a yearly President's Challenge and philanthropy projects, the group conducts "mini teaches," where a SABS member guides others through a step-by-step project, during the regular monthly meetings. The mini teaches are free to members, and the kits are discounted for members, as well. The group welcomes all who "share our interest in this enchanting art." To see more images and learn about the group, please visit their website, sabeads.org.

CULVER CITY BEAD BAZAAR

Culver City, CA; May 6, 2018
culvercitybeadbazaar.com
Artists, venders, demos, and make-and-takes. Find a coupon and details online.

WEAVING & FIBER FESTIVAL

Torrance, CA; May 20, 2018
schg.org/festival
Fiber crafts exhibit, sales, demonstrations, and a fashion show.

The Polymer Clay Guild of Minnesota supports Beads of Courage.

Beadmakers
CALL TO ACTION

Looking for a great way to positively impact lives with your art? If you are a bead maker — glass or polymer — Beads of Courage looks to you for donations. This worthy cause is an arts-in-medicine supportive care program for children coping with serious illness, their families, and the health care providers who care for them. Please read more about this wonderful opportunity at beadsofcourage.com.

Kristen Baird's 2017 Halstead Grant winning necklace.

Plan for your future

Halstead business grant applications are due August 1. Applying for a Halstead Grant is a great way to visualize your business goals. Plus, the grand prize winner receives a $7,500 cash grant, $1,000 in jewelry supplies, recognition, and more. But don't wait until the last minute to submit the required information as many designers report that the process takes several days. For more suggestions and the application itself, go to grant.halsteadbead.com.

REINVENTING TALISMANS

Bead&Button Show Teacher Focus: Susan Lenart Kazmer

Her eclectic work suits both museum exhibits and high-end fashion shoots. "I create expressive pieces," Kazmer tells us, "that come from heartwarming memories." Incorporating repurposed objects, she creates "talismans that may attract more abundance such as harmony, love, and laughter into their world." Kazmer has been building talismans, prayer boxes, and amulets for more than 20 years. Currently, Kazmer is teaching six classes at the 2018 Bead&Button Show. For details on her classes, visit beadandbutton-show.com. You'll also find a free project by her at facetjewelry.com when you search "Kazmer."

what's new?

NEW BEADS TO LOOK FOR AT YOUR LOCAL OR ONLINE BEAD STORE

DropDuo beads measure 3 x 6 mm, have two holes, and feature a slightly rounded top and bottom face.

Round DropDuo beads measure 5 x 7 mm, have two holes, and a top and bottom face that are flat.

Pego beads have five sides, two-holes, a top and bottom face that is flat, and measure 10 mm.

Flint pendant beads are curved and tapered drops measuring 4 x 8 mm, and have one hole.

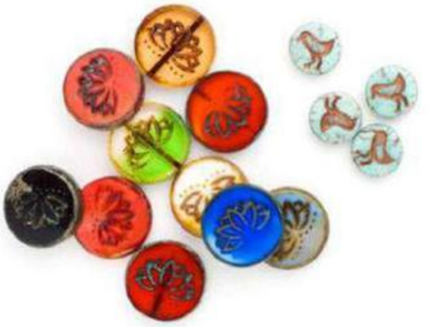
Vexolo beads are elongated triangular-shaped beads with two holes, a beveled top, and flat bottom face.

Paisley Duo beads are 8 x 5 mm paisley-shaped beads with two holes and a flat top and bottom surface.

Octo beads have eight sides and three holes, and measure 4 x 7 mm.

Carrier beads have two holes and are available in glass and acrylic. The glass beads measure 9 x 17 mm and the acrylic beads are 9 x 18 mm. (See p. 20 for more details.)

The **finial half-hole bead** is a 2 mm round that has a hole that goes only half way through the bead. Attach these with glue to the ends of 20- to 24-guage wire, head pins, and memory wire for a decorative look.



Two new designs from **Raven's Journey** include a 19 mm lotus coin and a 12 mm bird coin. Find them at theravenstore.com.

InstaNeedle PRIMER

InstaNeedle is a two-step adhesive that stiffens the end of thicker cords and works great for stringing, knotting, kumihimo, and crochet. Special applicator bottles make coating the thread ends easy and mess free.

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11 CHAS COLORÉ
12 FARBÖHR
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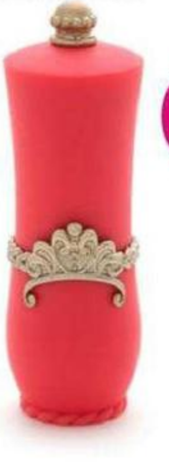
Pony brand beading needles have color-coded eyes for different size needles. Available at beadcats.com.



The **Lipstick needle holder** is a fun way to hold your short needles, and is available in three colors at beadcats.com.

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Dura-Line
Strong Beading Thread
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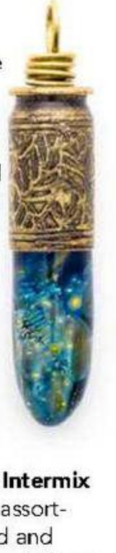
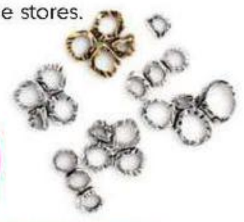
Miyuki **Dura-Line beading thread** is a great new thread for stitching that is super-strong, does not stretch, is flexible, and comes pre-waxed. Available in .12 mm and .15 mm diameters. Look for them at local bead stores or online.



This **bullet-style galaxy pendant** is out of this world. The cap is an etched 45 caliber bullet casing; the galactic glass tip is by Wayne Robbins. See more of his work at mountainrobbins.com.

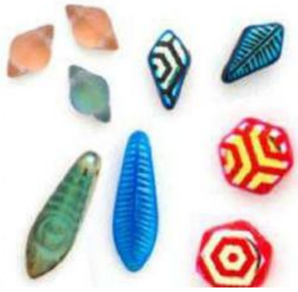
New TierraCast **Intermix collection** is an assortment of textured and organically shaped pieces that can be combined in a variety of configurations. Find these at local and online stores.



FUN FINDS

FABULOUS NEW FINISHES

Matte backlit finish is now available for GemDuo beads, plus new laser tattoo patterns for daggers, kites, and honeycombs beads.



PANIC BUTTON

by Diane Fitzgerald

Q As a beadworker, I'm frequently asked to donate a piece of work for a silent auction or raffle. I want my work to be respected but I don't want to sound like I'm bragging. Any suggestions?

A As children we are discouraged from bragging about our accomplishments so we may feel reluctant to puff up our work. But if we don't put our best foot forward and put an exciting spin on our work, who will? Is there a fine line between puff and a colorful, confident expression of what we do? How can we increase the status of our contribution, both to increase the bids for the sponsor and to educate potential buyers about our work?

DISPLAY

A subtle way to promote our work begins with how it is displayed. Ask the sponsor how your work will be shown before committing to a donation, then offer to provide a sumptuous necklace or bracelet display with your piece. The display may or may not be included with the piece. Insist that it is not just laid on the sheet with the bids or jumbled on a table with other pieces. Perhaps offer a necklace in a frame from which the necklace can be removed easily.

Improve the likelihood of attracting high bids at an auction by providing a display to show off your work.

SIGNAGE

Along with your display, either you or the sponsor should provide a sign which includes:

- Your name
- The title of the piece
- The components used (mentioning name brands such as Swarovski, Miyuki or Toho can increase the status)
- A story about the piece which may include the history or symbolism of the design, your inspiration, the number of hours it took to make it, the quality of the beads, and anything else you can think of to create a narrative for it.
- And finally, at least a few sentences about your background and experience. Work on your bio statement to concisely communicate your awards, experience, and education.

VALUE

Ask if you can put a reserve price on the piece you donate, or, in other words, a beginning minimum bid. If it doesn't sell for that amount then the piece would be returned to you. A rule of thumb is to at least triple the cost of the materials, plus set a solid hourly rate for your time.

All of these will increase the status of your work but no one will be able to suggest that you're overstating its value.

Diane Fitzgerald (dianefitzgerald.com) has authored more than 100 magazine articles on beads and beading. If you have a question you'd like Diane to answer, send it to us at editor@beadandbutton.com, and put "Panic button" in the subject line. You may see your question in print!

For more display ideas, go to facetjewelry.com and search "display."

Bead&Button magazine

WATCH FOR IT!

Coming in the next issue

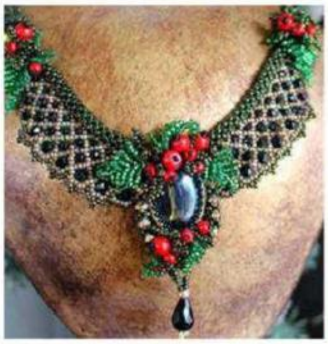
Nope, it's not crochet! It's peyote — with a twist!

Bead substitutions to simplify your shopping list

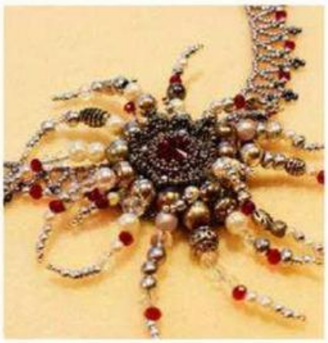
Stash buster — make these colorful bangles by Agnieska Watts

AND MORE!

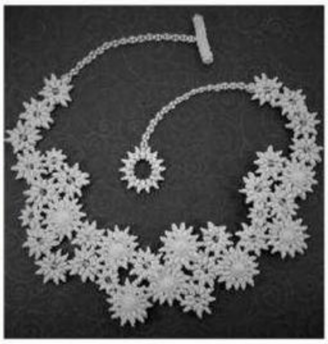
DESIGN CHALLENGE WINNERS



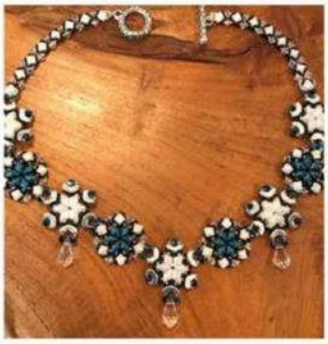
Sandra Scholte
A Time For Celebration reader's choice winner • "Holly Berry Necklace" • Glass cabochon centerpiece with peyote, netting, and cubic right-angle woven seed beads.



Ulla Edenmark
A Time For Celebration challenge winner • "Christmas Necklace" • Rivoli flower bezel surrounded by a burst of pearls and more on a netted collar of seed beads.



Mona West
A Whirl of White challenge winner • "Snow Flowers" • A flower collection made of SuperDuos, SuperUnos, seed beads, Candy beads, and clear fire-polished beads.



Rachel Faig
A Whirl of White reader's choice winner • "Midnight Snowfall" • DiamonDuos, Arcos, Silky beads, seeds, and O-beads woven with Swarovski crystals, bicones, and drops.

UP FOR A CHALLENGE?

We invite you to participate in our monthly design challenge! Create or share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

May, 2018
GLORIOUS GOLD
When you reach the end of the rainbow, what do you find waiting for you? Arguably the most prized minerals, gold has been used in jewelry making, dating back 5000 years. Gold causes a fever among those who seek it; what will happen when we make GLORIOUS GOLD jewelry for this month's Facet Design Challenge? You don't need to break into Fort Knox for this one; gold tones, yellow stones, wire the color of a sunbeam, or shiny bronze bits and bobs are all in medal contention!

June, 2018
A BOLD LOOK AT BLUE
All you have to do for inspiration this month is to turn your eyes skyward. The pale blue of an early summer sky; the midnight blue of midsummer, twinkling with stars. Or imagine a body of deep water, how many shades of blue can you conjure? Choose your favorite and incorporate it into your jewelry this month for Facet's June Design Challenge. From turquoise to teal, periwinkle to ultramarine, take pride in your choice this month and share it with our readers!

Bead Reads

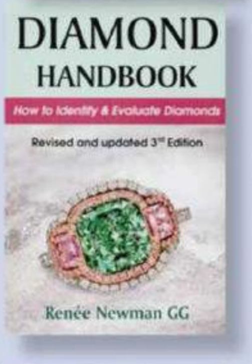
THE ART OF LEATHER BRAIDING
ROY LUO & KELLY TONG

THE ART OF LEATHER BRAIDING

by Roy Luo and Kelly Tong

With supplies readily available, working with leather is easier than ever! Learn a variety of different techniques including braiding, coiling, and knotting for easy designs that don't require special tools. Step-by-step instructions and illustrations make this a great book for any skill level.

Barron's Education Series, Inc.
barronseduc.com


DIAMOND HANDBOOK
How to Identify & Evaluate Diamonds
Revised and updated 3rd Edition
Renée Newman GG

DIAMOND HANDBOOK: 3RD EDITION

by Renée Newman GG

Both jewelry professionals and those who want to be a more educated buyer can benefit from the up-to-date information in this comprehensive guide about diamonds. Learn the basics and what determines the price, different cuts, shapes, and clarities, and new developments in treatments and synthetics. There are many beautiful images including closes-ups, and easy-to-read charts throughout the handbook. This is a must-have for anyone selling or buying diamonds.

International Jewelry Publications
reneenewman.com

Beaded Textile Bracelets
A new style of jewelry for bead lovers
Kerrie Sue Miller

BEADED TEXTILE BRACELETS

by Kerrie Sue Miller

Create textile bracelets that incorporate beads using primarily double half-hitch knots. There are more than 10 projects of different difficulty levels with several photos for each project. Also included are removable cards, which illustrate basic knots, so you don't have to flip back to the basics section while doing the projects. Explore a new look with fiber and beads.

Interlace Designs
interlacedesigns.com

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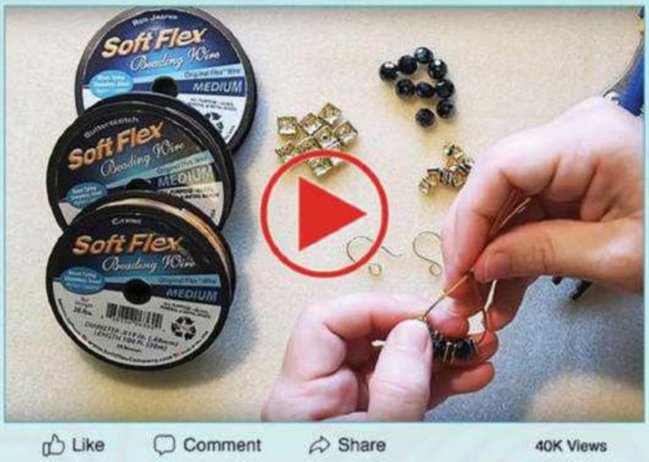
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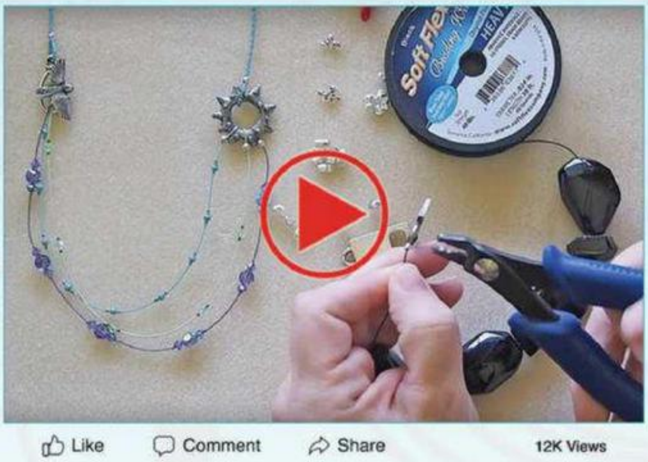
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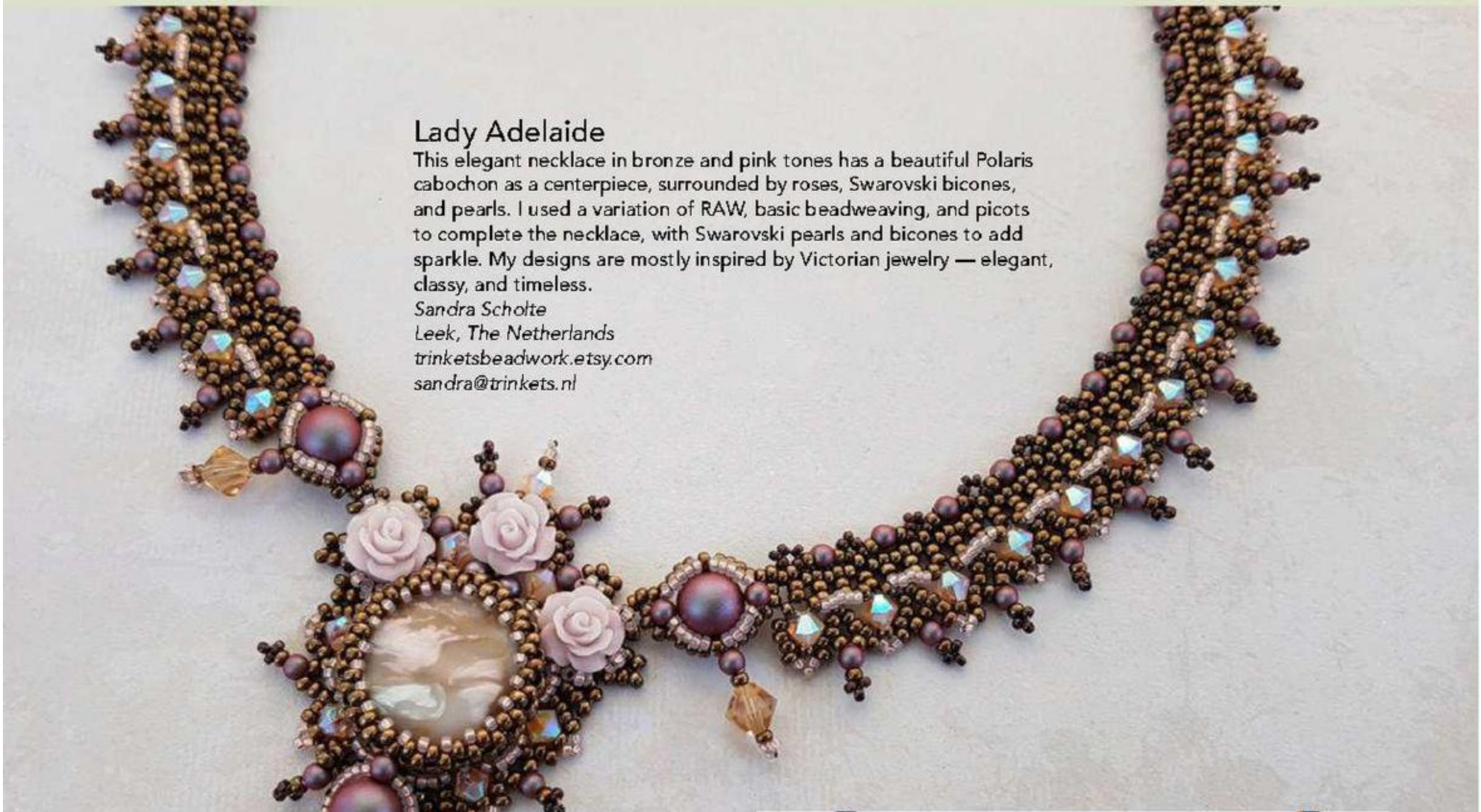

Lady Adelaide

This elegant necklace in bronze and pink tones has a beautiful Polaris cabochon as a centerpiece, surrounded by roses, Swarovski bicones, and pearls. I used a variation of RAW, basic beadweaving, and picots to complete the necklace, with Swarovski pearls and bicones to add sparkle. My designs are mostly inspired by Victorian jewelry — elegant, classy, and timeless.

Sandra Scholte
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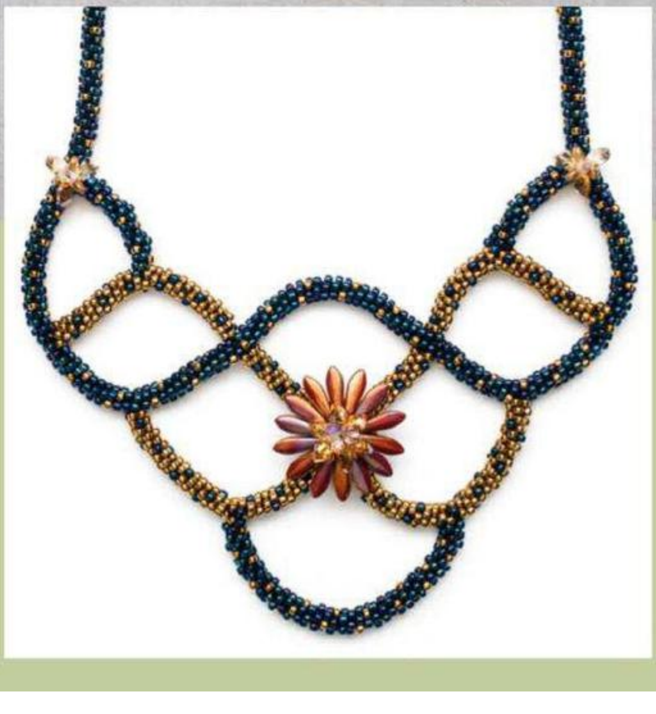
sandra@trinkets.nl

Seductive Crisscross Necklace ⟶

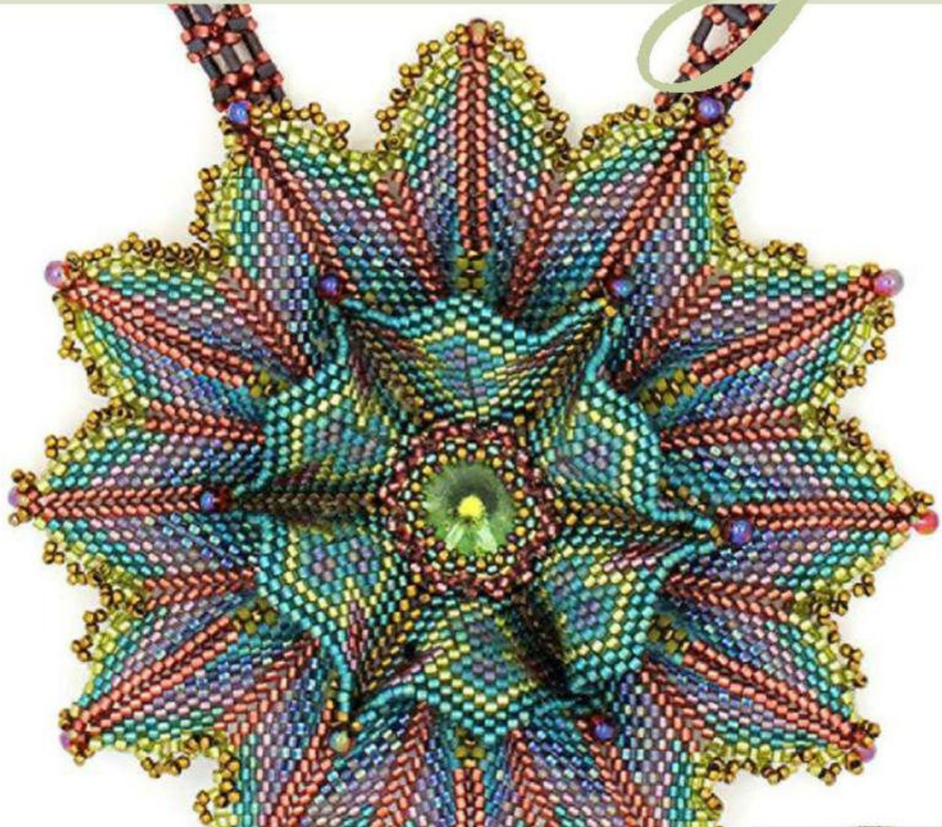
This piece takes beaded braids in new adventurous directions beyond the rope necklace. The project uses a six-strand adaptation of a seven-strand Fill-the-Gap braid technique I learned from Shirley Berlin, and interconnects the braid into a netted sensation.

Esi Bani
Louisville, Kentucky
ebdesignplaza.com
designsbyesi@yahoo.com



beauty

Your Work submissions: We're always looking for new works of beaded art and jewelry from our readers! To be considered for publication, send a high-resolution digital image of your work, a description of the piece, and your contact information to editor@beadandbutton.com. If your piece is selected, we will ask you to send it to us to photograph.



Large squash flower

The Squash Flower Necklace was a great example of the design process taking unexpected turns. I have been studying the first of Kate McKinnon's *Geometric Beadwork* books and Diane Fitzgerald's book *Shaped Beadwork*, and after selecting the order of bead colors, I started a bracelet with a chartreuse RAW band. The resulting bangle was much larger than I had anticipated so I zipped the peaks together. To fill the large hole in the middle, I modified a small flower I had done with a bezeled crystal in the middle and expanded the tips of the petals. The bangle had 12 chevrons and the flower had six petals, so attaching the two was fairly straight-forward. Voila! What started to be a bangle transformed into a stunning pendant for a necklace.

June Malone
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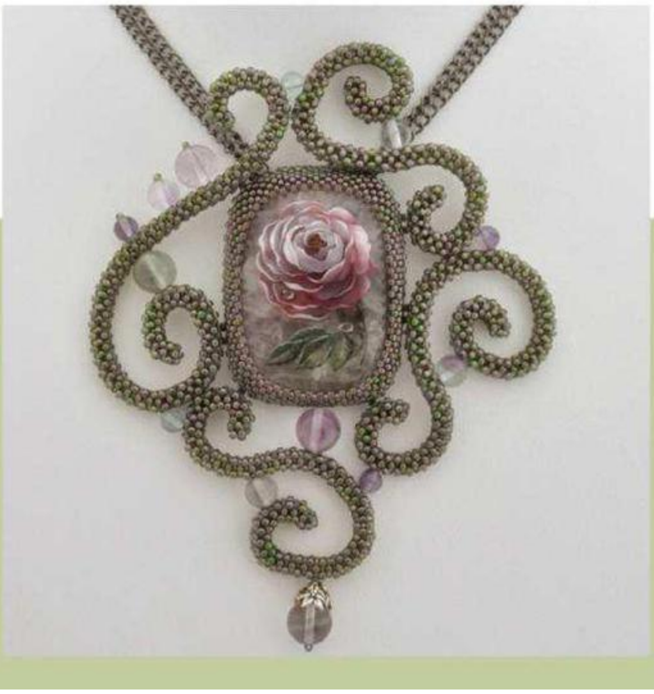
beader@cableone.net



Pendant La Fleur ⟶

The first time I saw the fluorite cab used here as a focal, I knew I wanted to surround it with sections of curved cubic right-angle weave. It took some time and many sketches to work out a design shape that satisfied me. It was a little challenging to get the cubic right-angle weave scrolls to lay the way I wanted them to.

Alla Maslennikova
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beadlady.ru@gmail.com

Carrier bead mania!

Unpretentious and pillow-shaped, carrier beads have taken bead shops, groups, and societies by storm. Explore this fun new way to make quick and easy beaded beads in unlimited patterns.

by Julia Gerlach and Diane Jolie

So what are carrier beads, you ask? Also known as carrier duo base beads, carrier pillow beads, and Trägerperlen, they are glass — produced in the Czech Republic — or acrylic — produced in China — beads that are used to support zipped peyote strips (or other stitched strips) to form beaded beads. They measure 17 x 9 x 5 mm, are tapered on each end, and have two holes that accommodate stringing material up to 2 mm thick. Available in a wide array of colors, they are now appearing in your favorite beads stores and online bead merchants.

HOW TO

Making a beaded bead with a carrier bead is as simple as creating a small peyote strip, and zipping it up around the carrier bead. The most common bead to use for this strip is the 11º cylinder bead, though you can certainly try other beads, as will be discussed in a bit.

1) On 1 yd. (.9 m) of thread, pick up six 11º cylinder beads **(figure 1, a–b)**. Use a single color or follow a pattern. These beads will form the first two rows as the next row in added.

2) Pick up a cylinder, skip the last cylinder in the group of six, and sew back through the next cylinder **(b–c)**. Pick up a cylinder, skip the next cylinder, and sew through the following one. Repeat this stitch once more **(c–d)**. This completes row 3.

3) To begin the next row, pick up a cylinder, and sew through the last bead added in the previous row **(d–e)**. Continue working across the row in flat even-count peyote **(e–f)** until you have 48 or 50 rows (24 or 25 beads on each long edge), working three stitches per row. Wrap the strip around a carrier bead to make sure it fits, and add or remove two rows if necessary. If desired, place a bit of jewelry glue or double-sided tape (like Thermo-O-Web, Wonder Tape, or redline tape) on the carrier bead, and then zip up the ends of the peyote strip to form a continuous band around the carrier bead. End the threads.

Stats

SIZE: 17 x 9 x 5 mm

MATERIAL: Glass or acrylic

GLASS COLORS: Blue luster, bronze luster, green luster, hematite luster, lilac luster

ACRYLIC COLORS: Clear, aqua, blue, violet, pink, raspberry, crimson, amber, brown, black, and smoky gray

materials

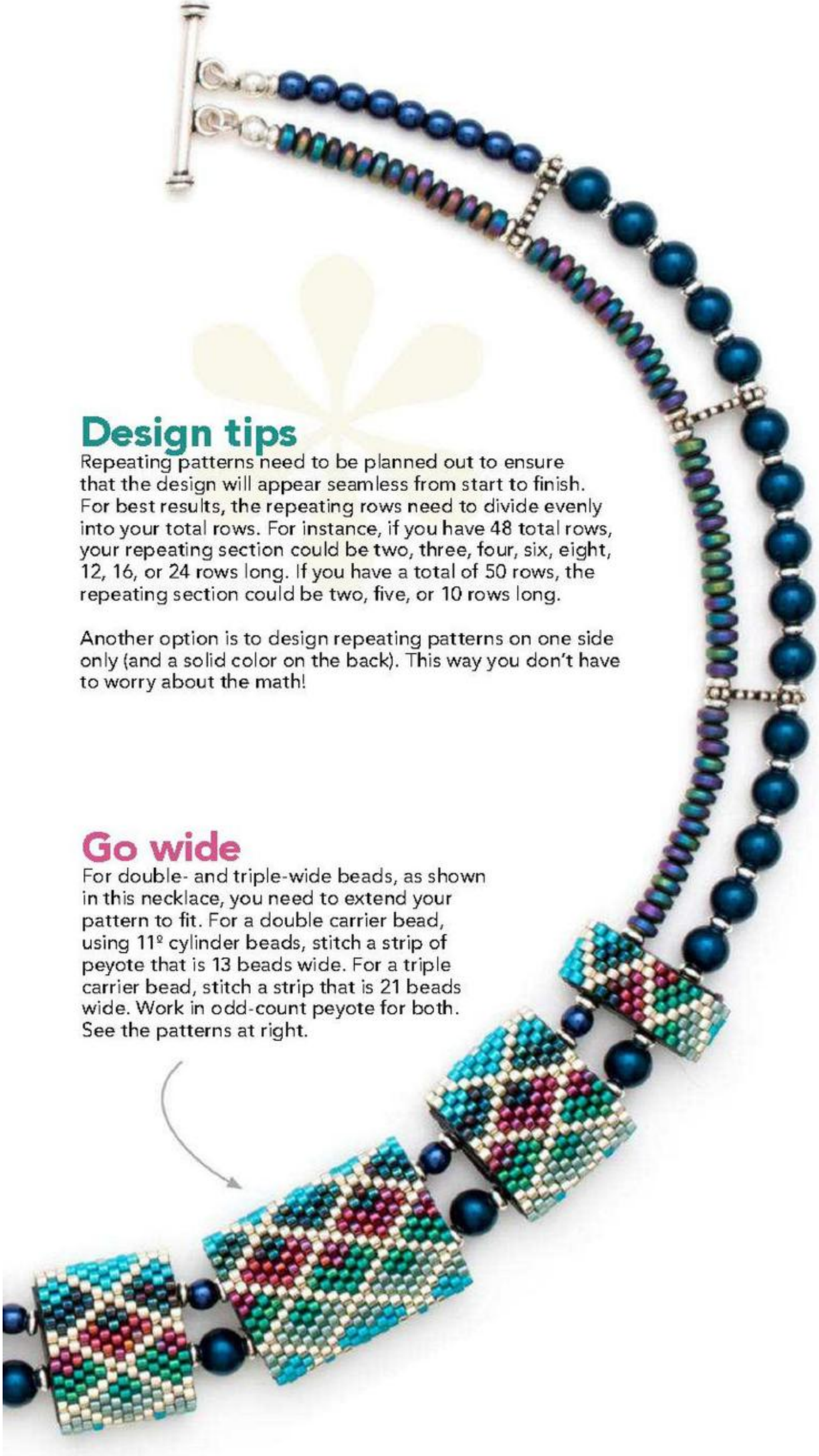
flat peyote carrier bead with 11º cylinders

- **1** carrier bead
- **1 g** 11º cylinder beads (Miyuki Delicas)
- Fireline, 6 lb. test
- beading needles, #12

basics, p. 66

FacetJewelry.com/basics

- peyote stitch: flat even-count, flat odd-count, zipping up or joining
- ending and adding thread



Design tips

Repeating patterns need to be planned out to ensure that the design will appear seamless from start to finish. For best results, the repeating rows need to divide evenly into your total rows. For instance, if you have 48 total rows, your repeating section could be two, three, four, six, eight, 12, 16, or 24 rows long. If you have a total of 50 rows, the repeating section could be two, five, or 10 rows long.

Another option is to design repeating patterns on one side only (and a solid color on the back). This way you don't have to worry about the math!

Go wide

For double- and triple-wide beads, as shown in this necklace, you need to extend your pattern to fit. For a double carrier bead, using 11º cylinder beads, stitch a strip of peyote that is 13 beads wide. For a triple carrier bead, stitch a strip that is 21 beads wide. Work in odd-count peyote for both. See the patterns at right.

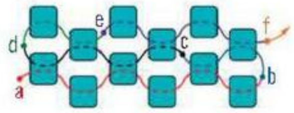
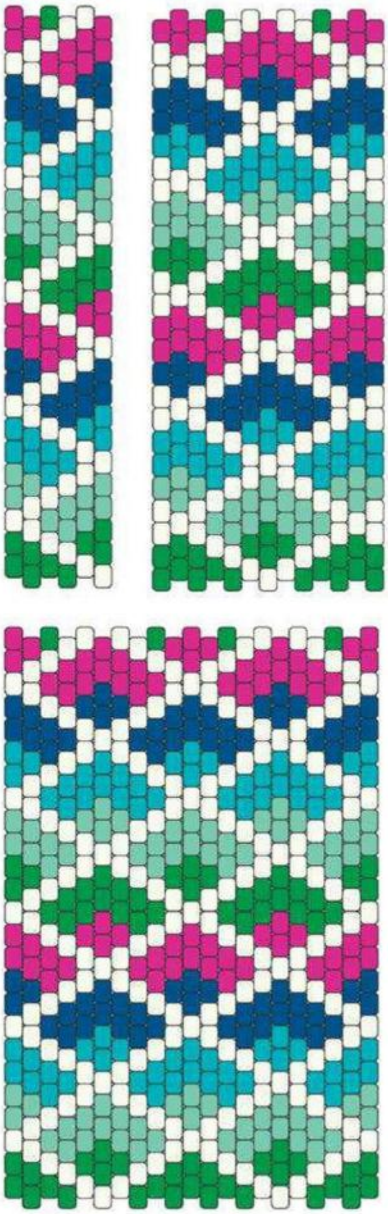


FIGURE 1



PATTERNS

FINDING OR CREATING PATTERNS

Carrier bead patterns are widely available. Go to Pinterest, Etsy, or your local bead shop to find patterns in all varies — stripes, dots, flowers, and much more! If you'd rather graph your own patterns, you have a few options.

- Use a graphing software like Bead Tool or Easy Bead Patterns to create your own look.
- Download blank graph paper at FacetJewelry.com/resources, and then use colored pencils to design to your heart's content.

A few design options

- Use 10–15 carrier beads to make a bracelet
- Use 25–35 carrier beads to make a necklace
- Use 9–13 carrier beads to form just the focal point of a necklace
- Make double- or triple-wide beaded beads by making a wider strip of beadwork. Use double-sided tape to join two or three carrier beads side-by-side, and then wrap the extended bead in the peyote strip.
- Try something completely different! Use two-hole beads, Demi beads, quarter Tilas, or fire-polished beads, as shown in these examples. B&B

Find them

Check your local bead stores (many are offering classes and demos!) or visit these online merchants.

GLASS
jillwisemandesigns.com
potomacbeads.com

ACRYLIC
redpandabeads.com
beadsdirectusa.com
offthebeadedpathbeadstore.com
beadandbowtique.etsy.com
knotjustbeads.etsy.com

BEAD TYPE	BEADS ACROSS	ROWS	SAMPLE
11º cylinder beads	6	48 or 50	
11º seed beads	6	42	
15º seed beads	8	52 or 54	
15º cylinder beads	8	64	
10º cylinder beads	5*	42	
3 mm bugle beads	3*	50	

*Work in odd-count flat peyote

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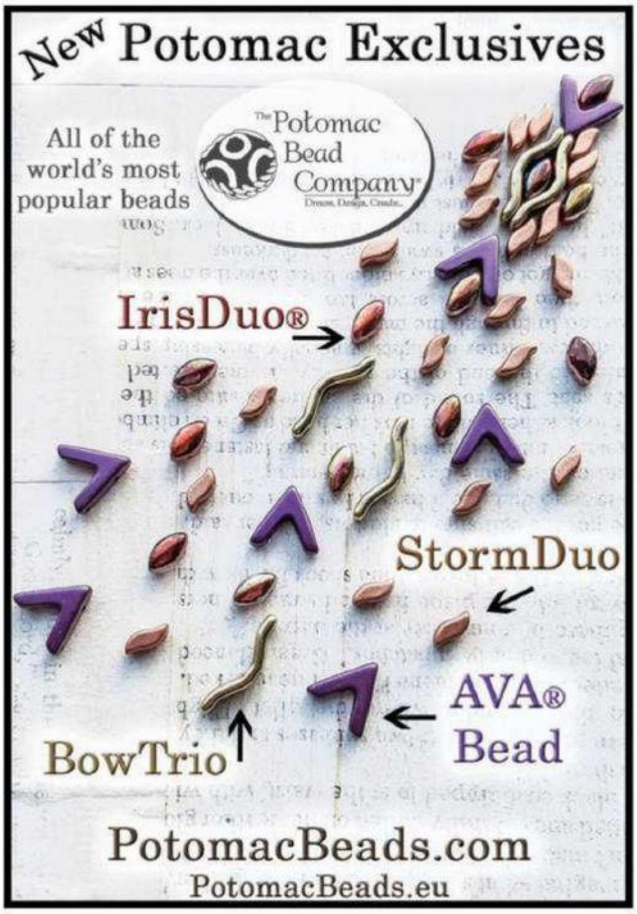
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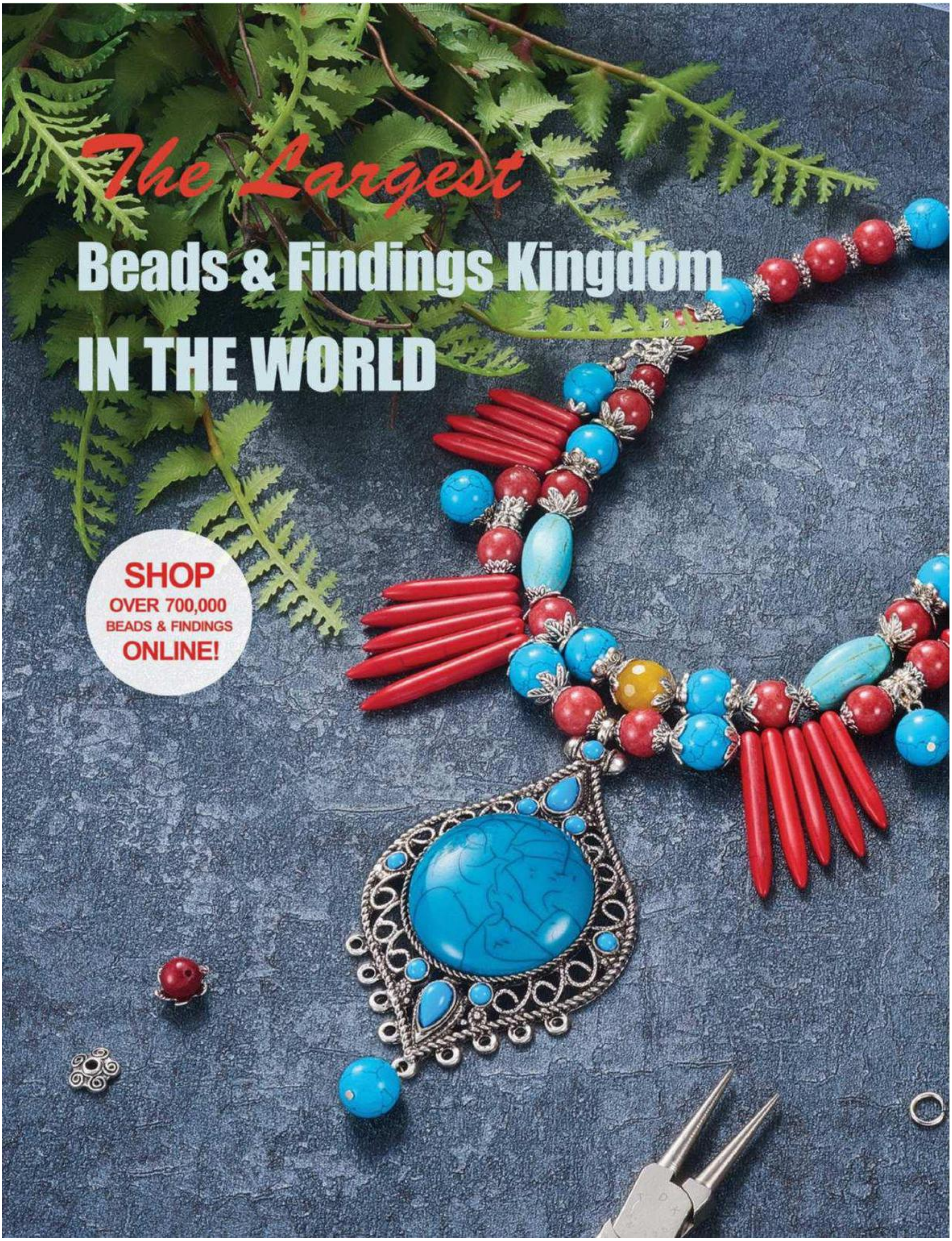
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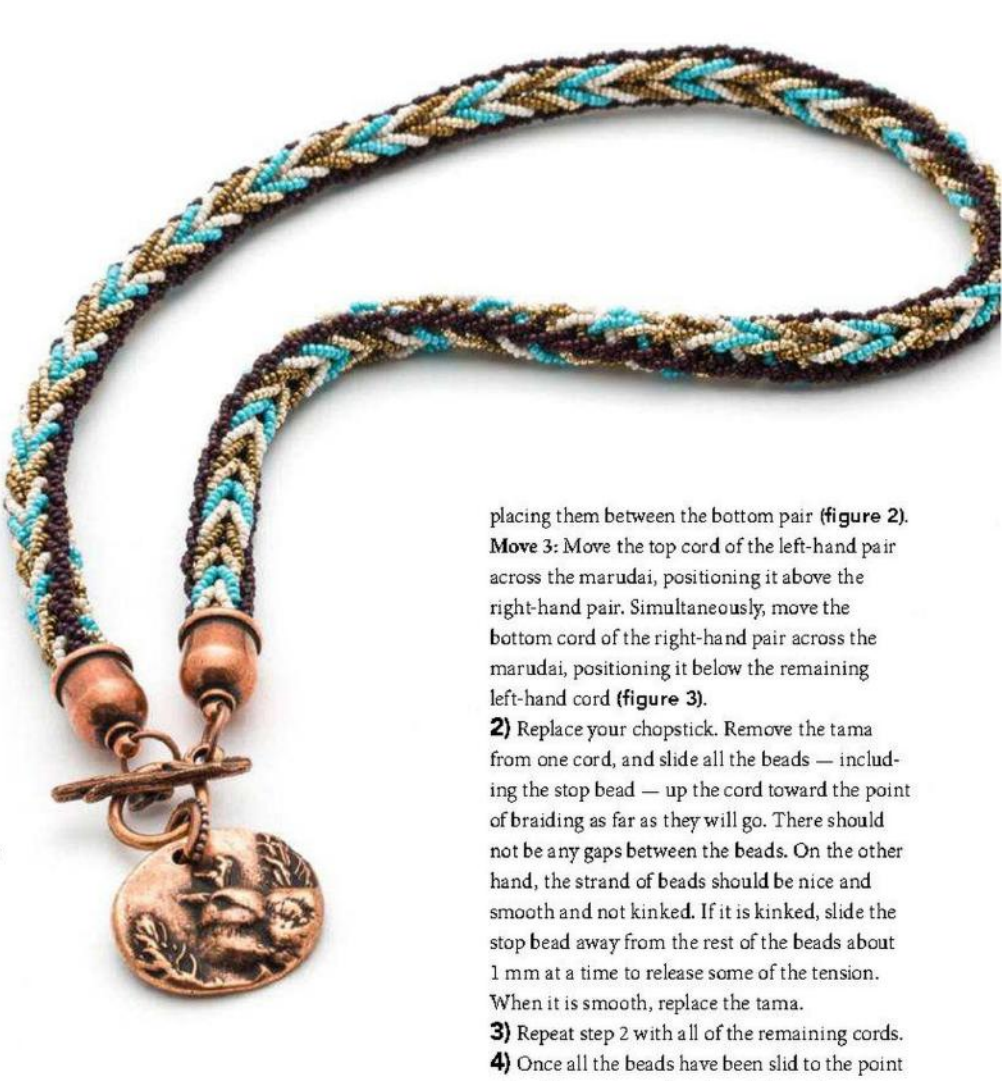
12-strand chevron spiral braid

Make a necklace of spiraling chevrons with the easy-to-learn Nejiri-Maru-Genji braid.

by Julia Gerlach



SET UP

1) Cut six cords to 8½ ft. (2.6 m) each, center them on a 10 mm or larger split ring, and tie a square knot to create a total of 12 cords.

2) Pass the split ring through the opening in the mirror of the marudai (top to bottom), slide a chopstick through the split ring, and tape the chopstick to the bottom surface of the mirror. Arrange the cords so you have four cords each at the N and S positions and two cords each in the E and W positions.

3) On each cord, use a Big Eye or flexible beading needle to string about 32 in. (81 cm) of beads (see the **Bead & Cord Layout**, p. 27):

Cords 1 and 4: Color A
Cords 2 and 3: Color B
Cords 5, 6, 11, and 12: Color E
Cords 7 and 10: Color C
Cords 8 and 9: Color D

4) After stringing each cord, pass the end of the cord through the last bead strung again to turn it into a stop bead. Position the stop bead about 6 in. (15 cm) from the end of the cord, and slide all the beads toward the stop bead. Attach a tama to the cord, and wind the beads and cord onto the tama, leaving about 4–6 in. (10–15 cm) of bare cord between the mirror and the tama.

5) Attach your counterweight to the split ring, and remove the chopstick.

BRAIDING

1) Work the following movements with cord only for about ½ in. (1.3 cm). Be sure the cords are back in their original positions when you stop braiding without beads.

Move 1: Move the two outer bottom cords up, placing them between cords 2 and 3 (**figure 1**).
Move 2: Move the two outer top cords down, placing them between the bottom pair (**figure 2**).
Move 3: Move the top cord of the left-hand pair across the marudai, positioning it above the right-hand pair. Simultaneously, move the bottom cord of the right-hand pair across the marudai, positioning it below the remaining left-hand cord (**figure 3**).

2) Replace your chopstick. Remove the tama from one cord, and slide all the beads — including the stop bead — up the cord toward the point of braiding as far as they will go. There should not be any gaps between the beads. On the other hand, the strand of beads should be nice and smooth and not kinked. If it is kinked, slide the stop bead away from the rest of the beads about 1 mm at a time to release some of the tension. When it is smooth, replace the tama.

3) Repeat step 2 with all of the remaining cords.

4) Once all the beads have been slid to the point of braiding, remove the chopstick, and resume braiding as before. Monitor the tension in the beaded strands — if they become kinked, release a bit of tension, but don't introduce gaps between the beads. When you've got 4–6 in. (10–15 cm) of beaded braid established, cut a 6-in. (15 cm) strip of soft fabric, and tie the ends to form a circle. Wrap it around the braid just below the point of braiding, and pass one end through the opening to make a hanging loop. Hang your counterweight from this loop.

5) Continue to braid, moving your counterweight up the braid every 4 in. (10 cm) or so,

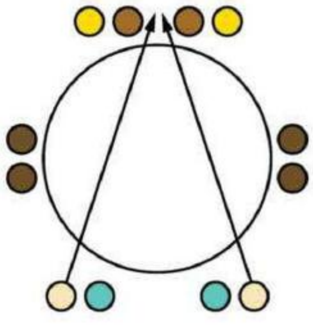


FIGURE 1

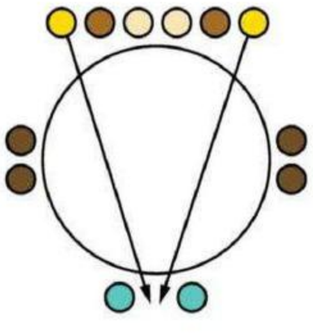


FIGURE 2

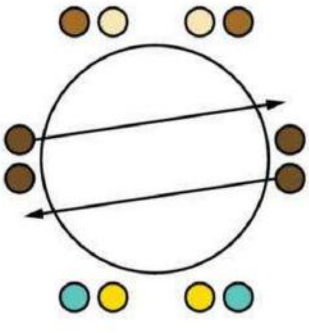


FIGURE 3

until you reach the end of the beaded strands or the beaded braid is the desired length. There will likely be a few beads on some of the strands that don't get incorporated into the braid — that's OK. Simply slide those extra beads away from the point of braiding and off the mirror.

6) Braid without beads for ½ in. (1.3 cm).

7) Grasp the end of the unbeaded braid section at the point of braiding with a hemostat. Leave the hemostat attached to hold the braid tension while you remove the braid from the marudai. Using a cord burner, trim and seal the end of the braid about ¼ in. (6 mm) from the beaded portion. Remove the split ring from the other end of the braid, and trim and seal the other end.

FINISHING

1) Following the manufacturer's instructions, mix a small amount of two-part epoxy.

2) With a toothpick, fill a bead cap half full with epoxy. Apply a bit of epoxy onto one end of the braid, hold the bead cap upright, and push the end of the braid into the bead cap. Use a third-hand tool to keep the bead cap upright and the braid in place, and allow the epoxy to set (at least an hour).

3) Open a jump ring, and attach half of the clasp to one end of the braid.

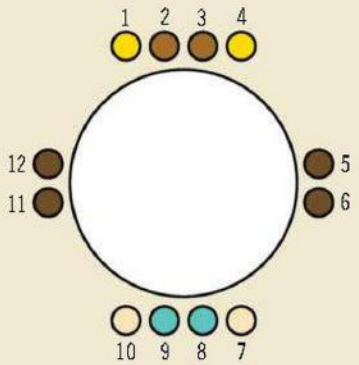
4) Repeat steps 1–3 at the other end of the braid.

5) Slide a pinch bail through the toggle ring. Position a pendant in the pinch bail, and use chainnose pliers to squeeze the bail closed. **B&B**

Julia Gerlach jgerlach@beadandbutton.com

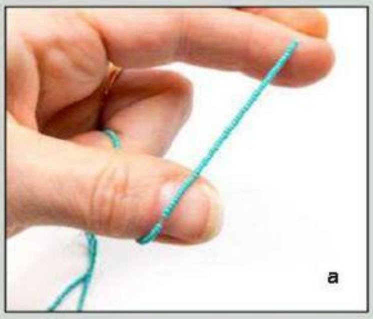
Bead & Cord Layout

Cords 1 and 4: Color A
Cords 2 and 3: Color B
Cords 5, 6, 11, and 12: Color E
Cords 7 and 10: Color C
Cords 8 and 9: Color D



note Stringing the beads is the most time-consuming part of this project — the braid itself goes very fast! To make stringing go faster, transfer beads directly from a hank to the S-Lon cord. To do so, drape the strand you are transferring the beads from over the thumb and forefinger of your nondominant hand. Pinch the end of the cord between your forefinger and middle finger, hold the beaded strand taut **(photo a)**, and pass the needle on the braiding cord back through the beads **(photo b)**. When you have several inches of beads on the needle, push them from the needle onto the braiding cord.

If your bead holes are too small to get over the cord and needle, attach a leader made of very thin thread to the needle, and then guide the cord into the leader **(photo c)**. Make sure the knot on the leader is at the side of the loop and doesn't overlap with the needle or the braiding cord.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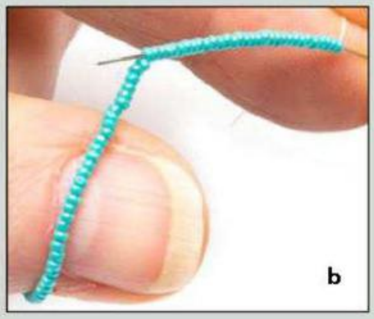
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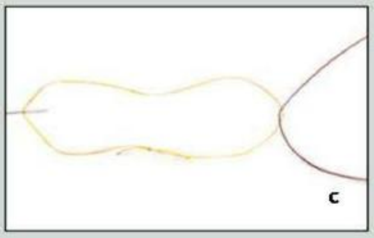
c

DIFFICULTY ●●●○○

materials

necklace 18 in. (46 cm)

- **10 g** 13º Charlotte seed beads in each of **5** colors:
  - color A (gold)
  - color B (bronze)
  - color C (cream)
  - color D (turquoise)
  - color E (dark brown)
- **1** toggle clasp (Nunn Designs; Twig)
- **1** copper pendant (Nunn Designs; Shenandoah)
- **1** 13 mm beaded pinch bail (TierraCast)
- **2** end caps with 8 mm opening
- **2** 6–8 mm jump rings
- S-Lon Micro cord (Tex 70, brown)
- Big Eye or flexible beading needle
- marudai with **12** 70 g tama, 400 g counterweight, chopstick, and 10 mm or larger split ring
- tape
- cord burner
- 5-minute two-part epoxy adhesive with discardable mixing surface
- toothpick
- third-hand tool
- hemostat
- strip of fabric

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- square knot

Kumi Q&A

tip Beaded strands slip easily on the mirror. For better control of the beaded strands, cut a rug pad into a ring the shape of the mirror, or adhere pieces of rug tape at the N, S, E, and W positions.

While some designs highlight the cord, as in this example, others look best when the cord "disappears" into the beads.

Kumi Q&A

TAME YOUR TENSION

by Adrienne Gaskell

Q Help! I can see the cord between my beads. Also, sometimes my braid starts out fine but as it gets longer the cord becomes more visible. What am I doing wrong?

A Allowing your cords to show can be part of your design. If it is not, then most likely you have a tension issue. Keeping your tension tight and even is critical when making a two-drop kongoh beaded braid (round braid). Here are some of the factors that can affect the tension of your braid.

BEAD SIZE VS. CORD DIAMETER

Make sure that the cord is not too thin for the beads you are using. The most common cords used for braiding are C-Lon and S-Lon. Both brands come in four cord sizes. Most often for two-drop kongoh gumi (round braid) we use:

- Micro (Tex 70) with size 15º seed beads
- Fine (Tex 135) with size 11º and 10º seed beads and Toho 3 mm magatama teardrops
- Bead Cord (Tex 210) with size 8º seed beads and Miyuki slanted long magatamas
- Heavy (Tex 400) with size 6º seed beads

Exceptions: Since the size of the holes in the beads vary with the manufacturer, the general rule should be to use the largest diameter cord that will easily fit through the beads. For instance, some Czech size 11º beads won't fit on Tex 135 and so Micro must be used. Also, when braiding with size 6º beads, I prefer to use a doubled cord of Tex 135 instead of Tex 400.

Cord color considerations

- Your cord will be less visible if it is close in color to your beads. Don't worry about matching the color exactly. I only use about 10 different cord colors. When in doubt, always choose a darker shade because dark colors recede and will be less noticeable.
- I don't recommend using bright cord colors. Example: With white beads, I use oyster, which is an off white/light grey color.
- Generally I use all the same color on all of the warp cords and match it to the darkest beads in the braid.
- I don't braid with transparent beads because they tend to disappear when combined with opaque beads. Also, the cord color can show through and alter the appearance of your bead.

While the tension in this braid is fine, using a darker cord color would have minimized the cord visibility

IRREGULAR OR LARGE BEADS

Sometimes large beads have small holes and a thinner cord must be used. In this case, it is best to stiffen the cord end with FrayCheck (or glue) so that it can be used as a needle to more easily string the beads on the largest diameter cord that will fit. Note: Sometimes these beads make it necessary to braid around a core to prevent the braid from collapsing. See more info on braiding around cores in the Kumi Q & A of the April 2017 issue of *Bead & Button* magazine.

USING BEADS OF VARYING SIZES

If the beads on a single cord are a mix of different sizes, use the largest cord that will fit the smallest bead on the cord. It is possible to use different size cords within a braid. For instance, a braid may have two cords with size 8º beads (Tex 210), four cords with size 6º beads (Tex 400), and two cords of Toho magatama teardrops (Tex 135).

LOOSE DISK SLOTS

Disks don't last forever and once they have been used with thick cords (rattail, leather, etc.), they should not be used with C-Lon or S-Lon because the slots will no longer hold the cord in place. It's a good idea to have multiple disks and label them for different diameter cords.

POINT OF BRAIDING

Keep an eye on the point of braiding — you may be able to spot issues here before they become big problems. A handful of tips:

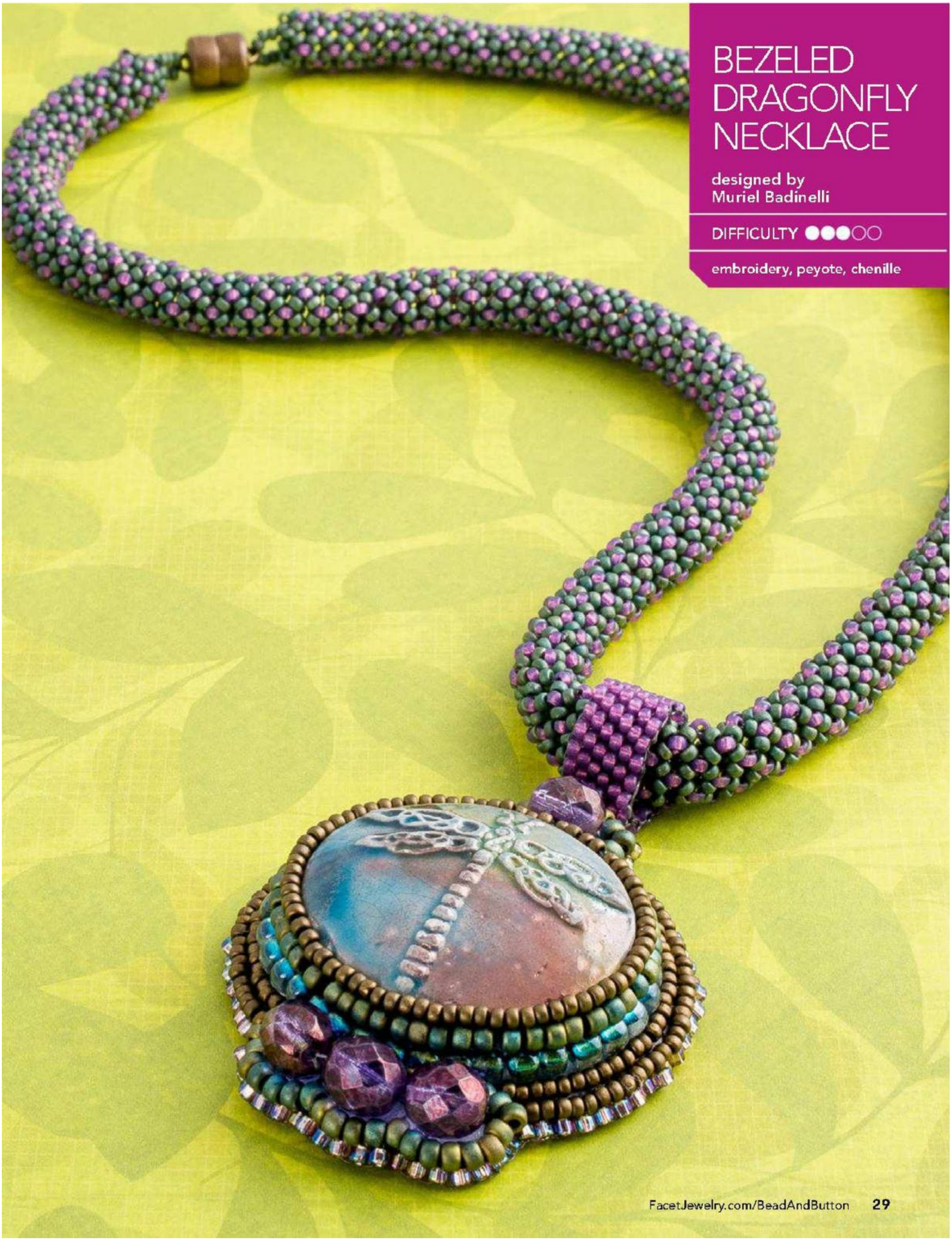
- If you need to adjust your bead placement, it is best to do so from the top at the point of braiding. Do not work on the braid from underneath, as it is easy to loosen the tension.
- Try to keep the point of braiding centered in the hole of the disk or marudai. The braid should not touch the sides of the hole.
- Keep the point of braiding level with the top of the disk or just above the opening of the marudai. If it is below the opening, then the weight is too heavy and the tension will be loose.
- Furthermore, be sure that the cords are laying flat and taut across the face of the disk. It may be necessary to adjust the cords each time they are moved to keep them from becoming loose and looping.

COUNTERWEIGHT

If you are using a counterweight with your disk, the weight should be moved up the braid every three to five inches so that it hangs freely and does not rest in your lap or on your work surface. A one-ounce weight is generally recommended for use with a disk. For a marudai the counter weight should be about 25–30 percent of the total tama weight.

Keep in mind that as your braid gets longer, the beads will make it weigh more so when you are braiding with heavy beads the counterweight may need to be removed or reduced as the braid gets longer. The more weight on the braid, the looser the tension, which causes spaces and visible cord in the braid. This may be the reason that the braid looks perfect at the start but is looser at the end.

Adrienne Gaskell (adriennegaskell.com) teaches kumihimo throughout the U.S. and Japan. She is the president of the American Kumihimo Society (amksoc.org).



BEZELED DRAGONFLY NECKLACE

designed by
Muriel Badinelli

DIFFICULTY ●●●○○

embroidery, peyote, chenille

materials

necklace 24 in. (61 cm)

- **1** 29 x 35 mm oval ceramic raku pendant bead (Celtic dragonfly)
- **4** 10 mm fire-polished round beads (amethyst)
- **1 g** 6º seed beads (Miyuki 3205, magic emerald marine-lined crystal)
- **1 g** 8º seed beads (Miyuki 2031, matte metallic sage green luster)
- **1 g** 10º cylinder beads (Miyuki Delica DBM0173, transparent smoky amethyst AB)
- 11º seed beads
  - **2 g** color A (Miyuki 2006, matte metallic bronze)
  - **10 g** color B (Miyuki 4246, Duracoat silver-lined dyed lilac)
  - **20 g** color C (Miyuki 2031, matte metallic sage green luster)
- **1** 3 x 4 in. (7.6 x 10 cm) piece of beading foundation
- **1** 3 x 4 in. (7.6 x 10 cm) piece of Ultrasuede (coffee bean)
- beading needle, #10
- **1** magnetic clasp
- Fireline, 6 lb. test
- fabric scissors
- E6000 adhesive
- permanent marker (color to match the Ultrasuede)
- toothpicks

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- overhand knot
- half-hitch knot
- bead embroidery: beaded backstitch
- brick stitch
- peyote: flat even-count, zipping up or joining

Embroider seed beads around a nature-inspired raku bead, and attach it to a chenille stitch rope with a peyote bail.

BEAD EMBROIDERY

1) Set the beading foundation flat on your work surface. With a toothpick, spread a thin layer of E6000 on the bottom surface of the 29 x 35 mm raku bead. Position the bead in the center of the foundation. Allow the glue to dry thoroughly, approximately one hour.

2) At the end of 1 yd. (.9 m) of thread, tie an overhand knot, and trim the tail. Sew up through the back of the foundation, exiting near the outer edge of the raku bead. Work rounds of beaded backstitch around the raku bead as follows, retracing each round two to three times to tighten and even out the round:

Round 1: Pick up two 6º seed beads, line them up next to the raku bead, and sew back through the foundation. Sew up through the foundation between the two 6ºs and through the second 6º just added **(figure 1)**. Repeat this stitch to complete the round.

Round 2: Bring your needle up between the raku bead and round 1. Use 8º seed beads to work a round, positioning them on top of the previous round.

Round 3: Bring your needle up between the raku bead and round 2. Use color A 11º seed beads to work a round, positioning them on top of the previous round **(figure 2)**.

3) Using E6000, glue a 10 mm fire-polished round bead to the foundation directly below the dragonfly tail. Glue another 10 mm on each side of the center one, and one at the top center of the raku bead. Allow the glue to dry completely. For added security, sew each of the 10 mms in place.

4) Using 8ºs, work a row of beaded backstitch around the fire-polished beads.

5) Using 11ºs, work two rows of beaded backstitch on each side of the dragonfly bead, spanning the area between the 8ºs around the top fire-polished bead and the bottom fire-polished beads. Sew through the rows of 11ºs again to tighten and straighten as before **(figure 3)**. Exit the beadwork by sewing diagonally down through the beads and the foundation. Tie a half-hitch knot, and end the thread.

6) Carefully trim the beading foundation close to the beads, being mindful not to cut any threads.

7) Glue the Ultrasuede backing to the foundation. Allow to dry completely, and trim the Ultrasuede close to the foundation. Color the edge of the foundation with a permanent marker so it blends with the Ultrasuede.

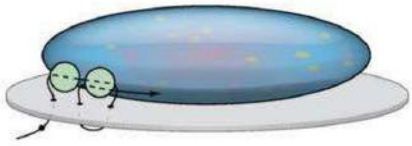

FIGURE 1

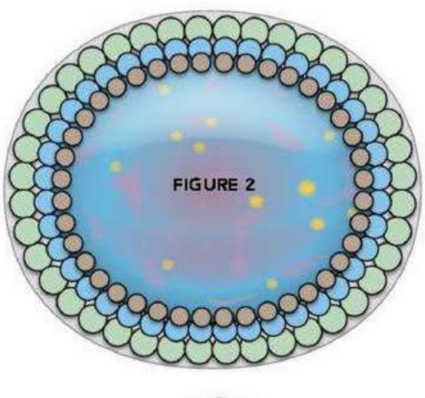

FIGURE 2

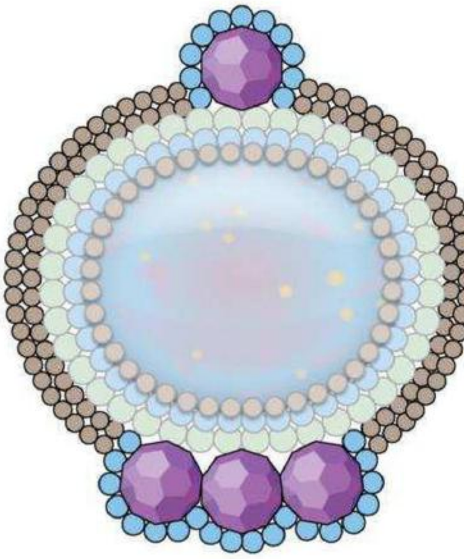

FIGURE 3

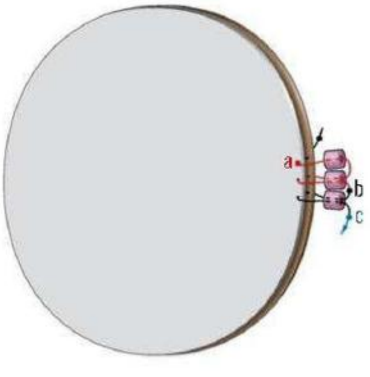

FIGURE 4

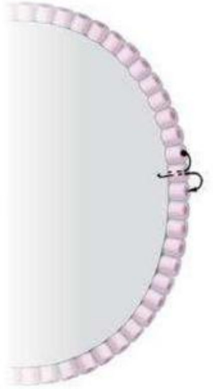

FIGURE 5

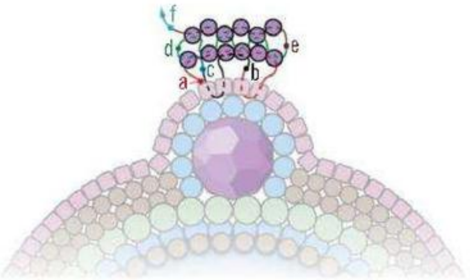

FIGURE 6

CATERPILLAR ROPE

Chenille stitch (meaning "caterpillar" in French) is essentially a combination of netting and herringbone stitches. When completed, it has the same basic look as netting; but because of the thread path used to create it, it is sturdier and tighter. It is a fun and easy stitch to learn, and you can create lots of varied looks simply by using different beads. Chenille stitch is usually seen in a tubular form, but flat designs are also possible.

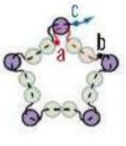

FIGURE 7

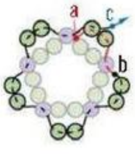

FIGURE 8

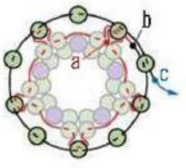

FIGURE 9

BRICK STITCH EDGING

1) At the end of 1 yd. (.9 m) of thread, tie an overhand knot, and trim the tail. Sew between the Ultrasuede and the foundation, hiding the knot between the two layers. Exit through the foundation from back to front, about 1 mm from the edge of the shape.

2) Work a brick stitch edging: Pick up two 10° cylinder beads, sew up through both the backing and the foundation, about one bead's width away from where the thread is exiting, and then sew back through the last bead added (**figure 4, a–b**).

3) Pick up a cylinder, sew up through the backing and the foundation, about one bead's width away from where the thread is exiting, and then sew back through the new bead (**b–c**).

4) Repeat step 3 around the entire edge.

5) When you can't add any more beads, complete the round by joining the last bead added to the first bead: Exiting the last bead added, sew down through the first bead, up through the backing and the foundation, and back through the first bead (**figure 5**). End the thread.

BAIL

1) Identify the four center cylinder beads on the top of your pendant. This will vary due to your brick stitch placement. Add 1 yd. (.9 m) of thread, and exit the first edge bead of these center cylinders (**figure 6, point a**).

2) Pick up six color B 11° seed beads, and sew down through the fourth edge cylinder bead and up through the third cylinder (**a–b**). Sew through the two center 11°s, and sew down through the second center cylinder bead and up through the first (**b–c**). Retrace your thread path to reinforce (not shown in the figure for clarity), and step up through the first B added (**c–d**).

3) Using Bs, work three peyote stitches above the Bs added in the previous row (**d–e**). Repeat these three stitches (**e–f**) for a total of 32 rows. Zip up the last row to first row, and retrace your thread path to reinforce.

tip If you started beading your bail on the left side, be sure to end with your thread exiting on the left so the beads align properly when you connect them.

CHENILLE ROPE

1) On a comfortable length of thread, pick up ten color C 11° seed beads, leaving a 6-in. (15 cm) tail. Sew through all the beads again to form a ring, and continue through the first C added.

2) Pick up one B, and sew through the next two Cs in the ring (**figure 7, a–b**). Repeat this stitch four times, and step up through the first B added in this round (**b–c**).

3) Pick up two Cs, and sew through the next B in the previous round (**figure 8, a–b**). Repeat this stitch four times, using firm tension so the beadwork starts to form a tube. Step up through the first C added (**b–c**).

4) Repeat steps 2–3 for 20 in. (51 cm) or for the desired length.

5) Work step 2 once more, using Cs instead of Bs (**figure 9, a–b**).

6) To close the rope, pick up a C, and sew through the next C in the previous round. Repeat four more times, and step up through the first C added in this round (**b–c**). Retrace the thread path to reinforce. Pick up nine Cs and half of the clasp, and sew through the two opposite Cs to make a loop. Retrace the thread path to reinforce, and end the thread.

7) Repeat step 5–6 to finish the other end of the rope. B&B

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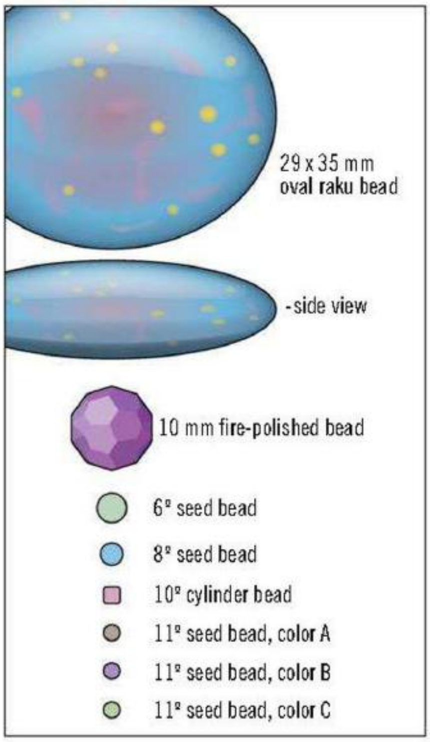
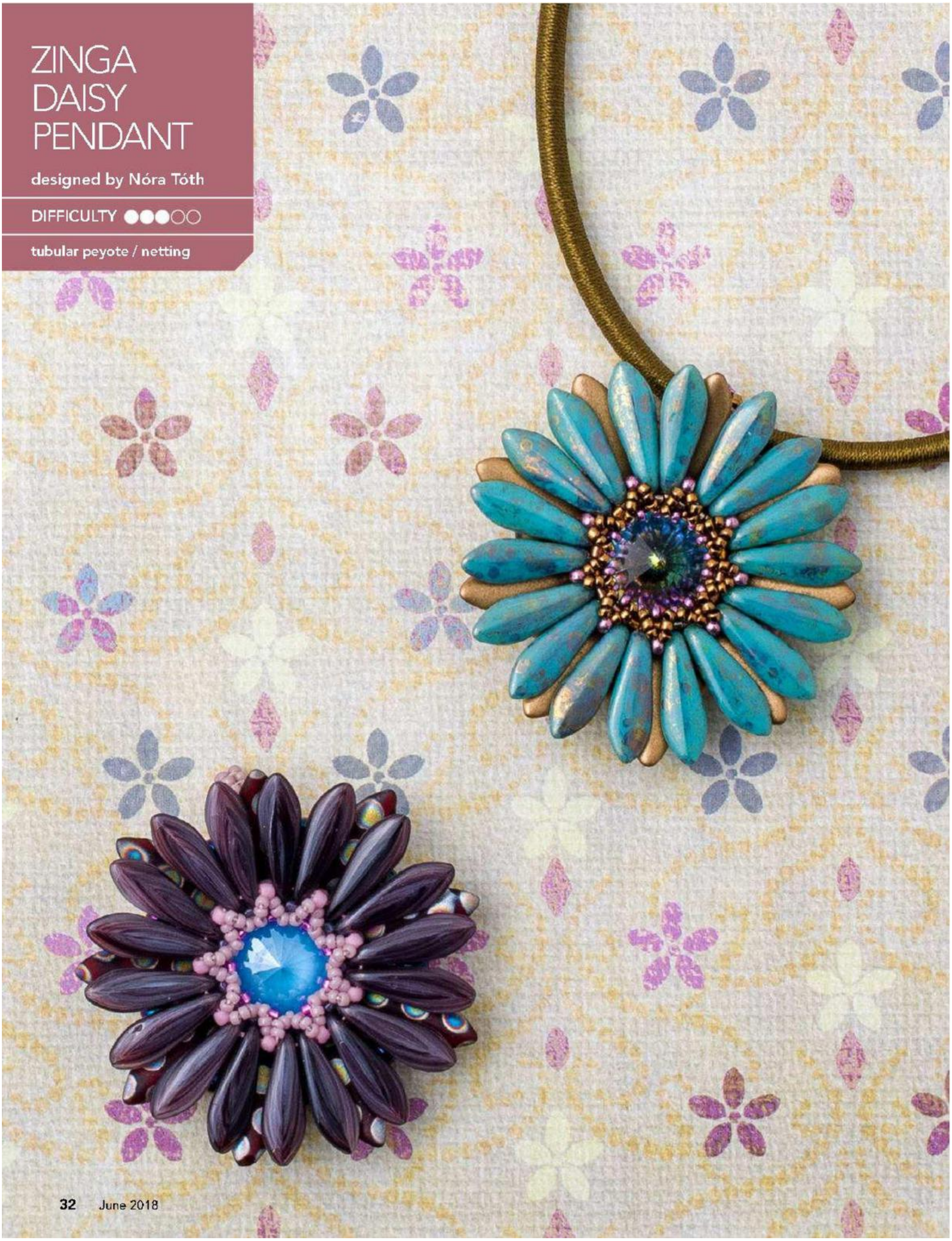


ZINGA DAISY PENDANT

designed by Nóra Tóth

DIFFICULTY ●●●○○

tubular peyote / netting



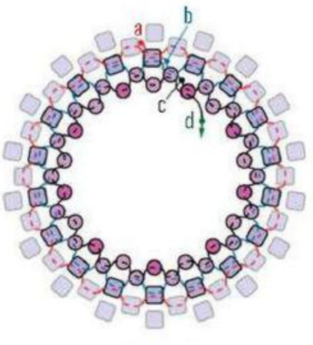


FIGURE 1

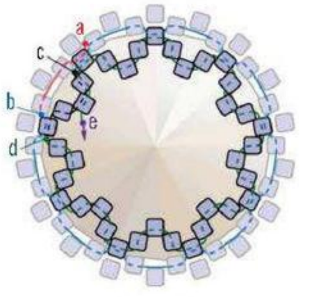


FIGURE 2

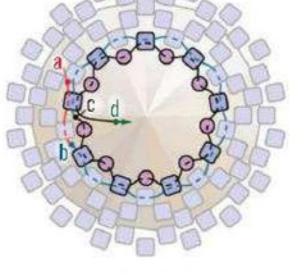


FIGURE 3

materials

purple pendant 1⅞ (4.8 cm)

- **1** 14 mm rivoli (Swarovski, crystal summer blue)
- 5 x 16 mm dagger beads
  - **36** color A (purple boho glass opaque luster)
  - **18** color B (Siam matte polka dot peacock)
- **18** 4 mm fire-polished beads (Capri blue)
- **18** 3.4 mm drop beads (Miyuki DP454, metallic dark plum iris)
- **2 g** 11º seed beads (Toho 52F, opaque frosted lavender)
- **2 g** 11º cylinder beads (Miyuki DB662, dyed opaque mulberry)
- 15º seed beads
  - **1 g** color C (Miyuki 410, opaque mauve)
  - **1 g** color D (Toho 2107, silver-lined milky hot pink)
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, bent-nose, and/or flatnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

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FacetJewelry.com/basics

- peyote stitch: tubular
- ending and adding thread

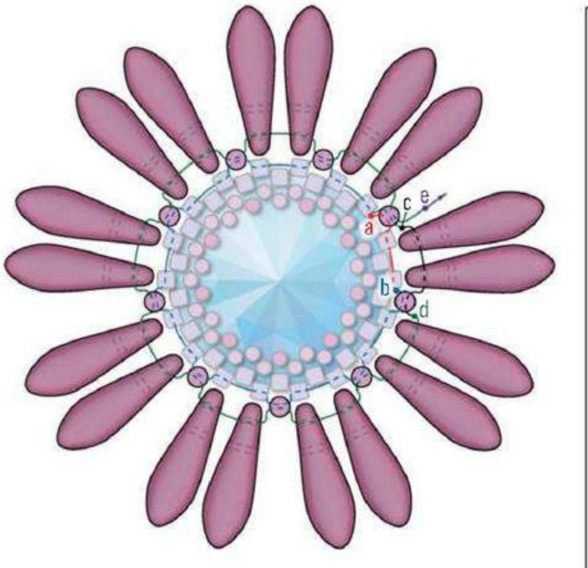
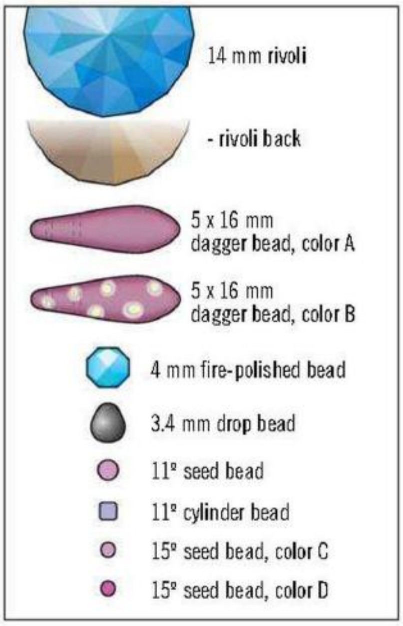


FIGURE 4



Wear a bit of summer with a dagger pendant that blooms with color.

Either one-hole or two-hole daggers can be used for this project. If using two-hole daggers, sew through the end hole. The other hole will not be used.

BEZEL

1) On 2 yd. (1.8 m) of thread, pick up 36 11º cylinder beads. Leaving a 6-in. (15 cm) tail, sew through the beads again to form a ring, and continue through the next couple of beads. These beads will form the first two rounds as the next round is added.

2) Work a round of peyote stitch using cylinders, and step up through the first cylinder added **(figure 1, a–b)**.

3) Work one round using color C 15º seed beads **(b–c)** and another round alternating between a using color D 15º seed bead and a C, stepping up at the end of each round **(c–d)**. Pull snug so the beadwork begins to cup.

4) Sew through the beadwork to exit a cylinder in the first round. Place the rivoli face down into the beadwork.

5) Pick up a cylinder, and sew through the next two cylinders in round 1 **(figure 2, a–b)** (only the first two rounds of cylinders in the bezel are shown for clarity). Repeat this stitch eight times to complete the round, and step up through the first cylinder added in this round **(b–c)**.

6) Pick up three cylinders, and sew through the next cylinder added in the previous round to form a picot **(c–d)**. Repeat this stitch eight times to complete the round, and step up through the first two cylinders added in this round **(d–e)**.

7) Pick up a cylinder, and sew through the center cylinder in the next picot **(figure 3, a–b)**. Repeat this stitch eight times using tight tension to complete the round, and step up through the first cylinder added in this round **(b–c)**.

8) Work a round of peyote stitch using Cs **(c–d)**. Sew through the beadwork to exit a cylinder in round 2 on the front of the bezel **(figure 4, point a)**. End the tail.

note **The cylinder in round 2 that you exit should be right after three Cs in the two inner rounds of the bezel. The 11º seed bead you will be adding next will sit adjacent to the D in the innermost round.**

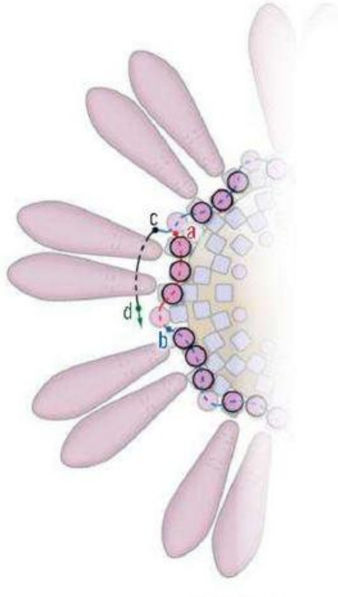


FIGURE 5

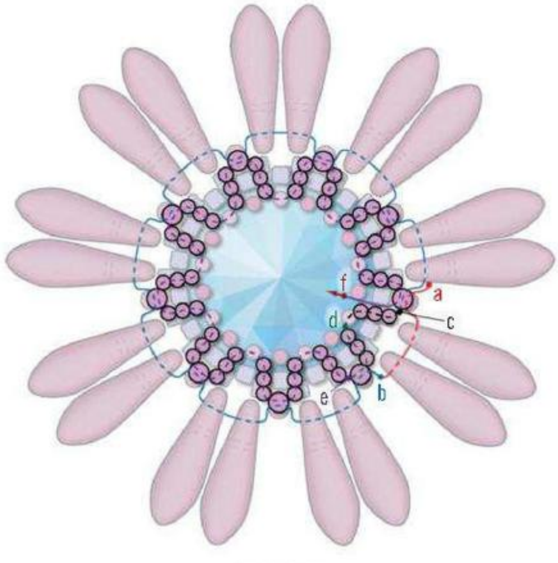


FIGURE 6

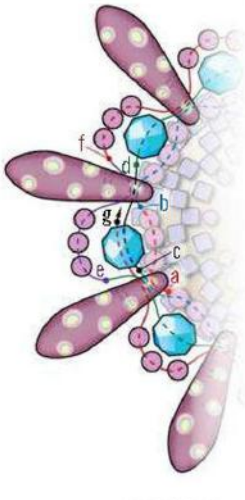


FIGURE 7

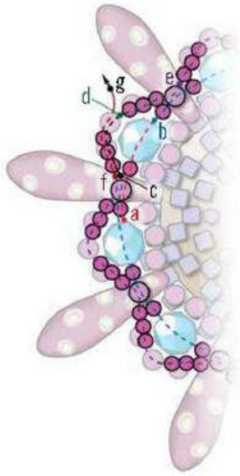


FIGURE 8

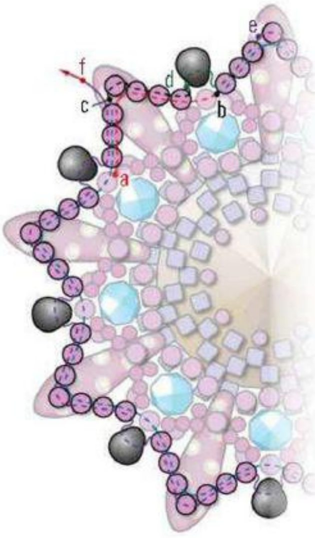


FIGURE 9

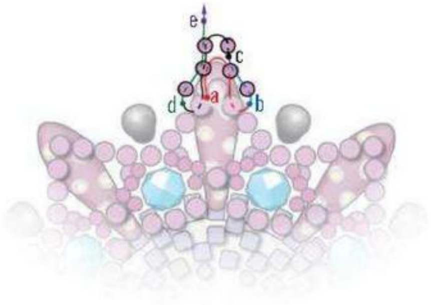


FIGURE 10

EMBELLISHMENT

1) Pick up an 11º seed bead, and sew through the next two cylinders in the same round **(a–b)**. Repeat this stitch eight times to complete the round, and sew through the first 11º added in this round **(b–c)**.

2) Pick up two color A dagger beads, and sew through the next 11º **(c–d)**. Repeat this stitch eight times to complete the round **(d–e)**, and flip the beadwork so the back is facing up.

3) Pick up three 11ºs, and sew through the next 11º **(figure 5, a–b)**. Repeat this stitch eight times to complete the round **(b–c)**, and continue through the next two daggers **(c–d)**, flipping the beadwork so the front is facing up.

4) Pick up an 11º, and sew through the next two daggers **(figure 6, a–b)**. This 11º will sit on top of the existing one. Repeat this stitch eight times to complete the round, and continue through the first 11º added in this round **(b–c)**.

5) Pick up three Cs, and sew through the next C in the inner round **(c–d)**. Pick up three Cs, and sew through the following 11º added in the previous round **(d–e)**. Repeat these stitches eight times to complete the round **(e–f)**. Sew through the 11º behind the one your thread is exiting, flip the beadwork so the back is facing up, and continue through the next set of three 11ºs **(figure 7, point a)**.

Print all the materials for the projects in this issue at BeadAndButton.com/resources.

6) Pick up color B dagger bead, and sew through the next set of three 11ºs **(a–b)** (previous round of daggers is not shown in the figure for clarity). Repeat this stitch eight times using tight tension to complete the round, and sew through the first B added **(b–c)**.

7) Pick up a 4 mm fire-polished bead, and sew through the next B **(c–d)**. Repeat this stitch eight times to complete the round **(d–e)**.

8) Pick up three 11ºs, and sew through the next dagger to form a loop, positioning the loop to the outside of the fire-polished bead **(e–f)**. Repeat this stitch eight times to complete the round, and continue through the next fire-polished bead **(f–g)**.

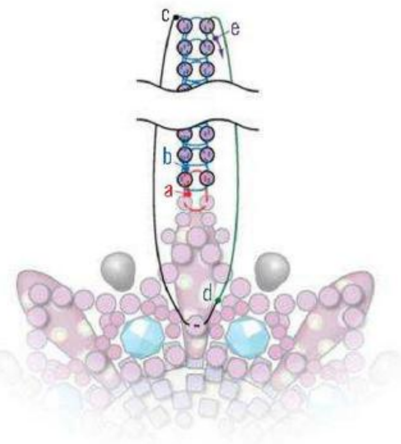


FIGURE 11

9) Pick up a D, an 11°, and a D, and sew through the next fire-polished bead **(figure 8, a–b)**. Repeat this stitch eight times to complete the round, and continue through the first D and 11° added **(b–c)**.

10) Pick up three Ds, and sew through the center 11° in the loop on the outside of the next fire-polished bead **(c–d)**. Pick up three Ds, and sew through the next 11° added in the previous round **(d–e)**. Repeat these stitches eight times to complete the round **(e–f)**, and continue through the first three Ds added and the next 11° **(f–g)**.

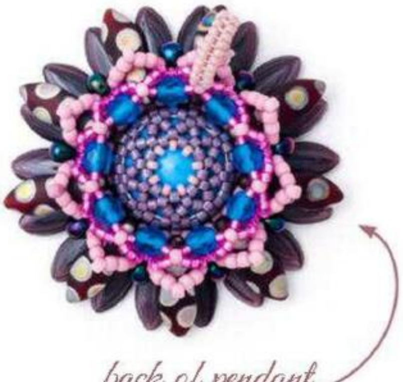
11) Pick up six 11°s, and sew through the center 11° in the loop on the outside of the next fire-polished bead **(figure 9, a–b)**. Repeat this stitch eight times to complete the round, and continue through the first three 11°s added **(b–c)**.

12) Pick up an 11°, and sew through the next three 11°s **(c–d)**. Pick up a drop bead, skip the next 11°, and sew through the following three 11°s **(d–e)**. Repeat these stitches eight times to complete the round **(e–f)**.

BAIL

1) Pick up two Cs, skip the center 11°, and sew down through the next 11° **(figure 10, a–b)**. Pick up a C, and sew back up through the last C added **(b–c)**. Pick up two Cs, sew down through the adjacent C and the 11° your thread exited at the start of this step **(c–d)**. Pick up a C, and sew back through the next two Cs **(d–e)**.

2) Pick up two Cs, and sew through the last two Cs added and the first C just picked up **(figure 11, a–b)**. Repeat this stitch 12 more times for a total of 15 pairs of Cs **(b–c)**.



back of pendant (actual size)

3) Fold the strip over, and sew through the 11° between the fire-polished beads **(c–d)**. Continue through the adjacent end C in the strip **(d–e)**. Retrace the thread path of the join, and end the thread. **B&B**

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Beads of the Month™ Clubs
introduces
NEW FIRE-POLISHED
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Preorder NOW! Starts June 2018
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If facets catch your eye, this Club is for you! The process of fire polishing the facets of glass beads has been around for ages, but now we have this process being applied to a variety of beautiful shapes with new finishes for elegant and exciting new looks. Starting in June 2018, the Fire-Polished Beads of the Month™ Club will provided subscribers with a chance to collect and use fire-polished beads such as Rounds (in many sizes), Donuts, Ovals, Micro-Spacers, Round Duets, and many more! With our NEW Fire-Polished Beads of the Month™ Club, as with all our Clubs, each month you'll receive a new assortment of color coordinated beads from your chosen Club, delivered right to your door, packaged in your favorite Flip Top Tubes with FREE storage boxes to hold your collection. Preorder now!

Our Beads of the Month™ Clubs Include:
NEW Fire-Polished Beads of the Month™
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Join Today!

MOSAIC BUTTERFLY BRACELET

designed by Cathy Andrews

DIFFICULTY ●●○○○

bead weaving

materials

purple bracelet 7¾ in. (19.7 cm)

- **30** 10 mm CzechMates crescent beads (iris purple)
- **26** 8 mm DiamonDuo beads (pastel Burgundy)
- **1 g** 8º seed beads (Miyuki 4204, Duracoat galvanized Champagne)
- **1 g** 11º seed beads (Miyuki 4204, Duracoat galvanized Champagne)
- **1 g** 15º seed beads (Miyuki 4204, Duracoat galvanized Champagne)
- **2** 4 x 6 mm oval jump rings
- **1** ball & socket clasp
- beading needles, #10 or #11
- Fireline, 6 lb. test, or One-G nylon thread

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

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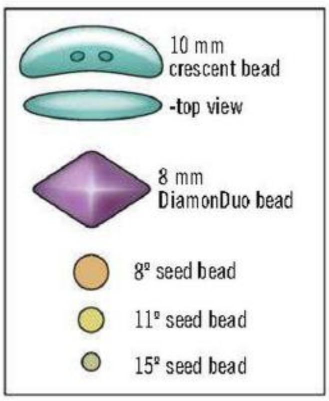
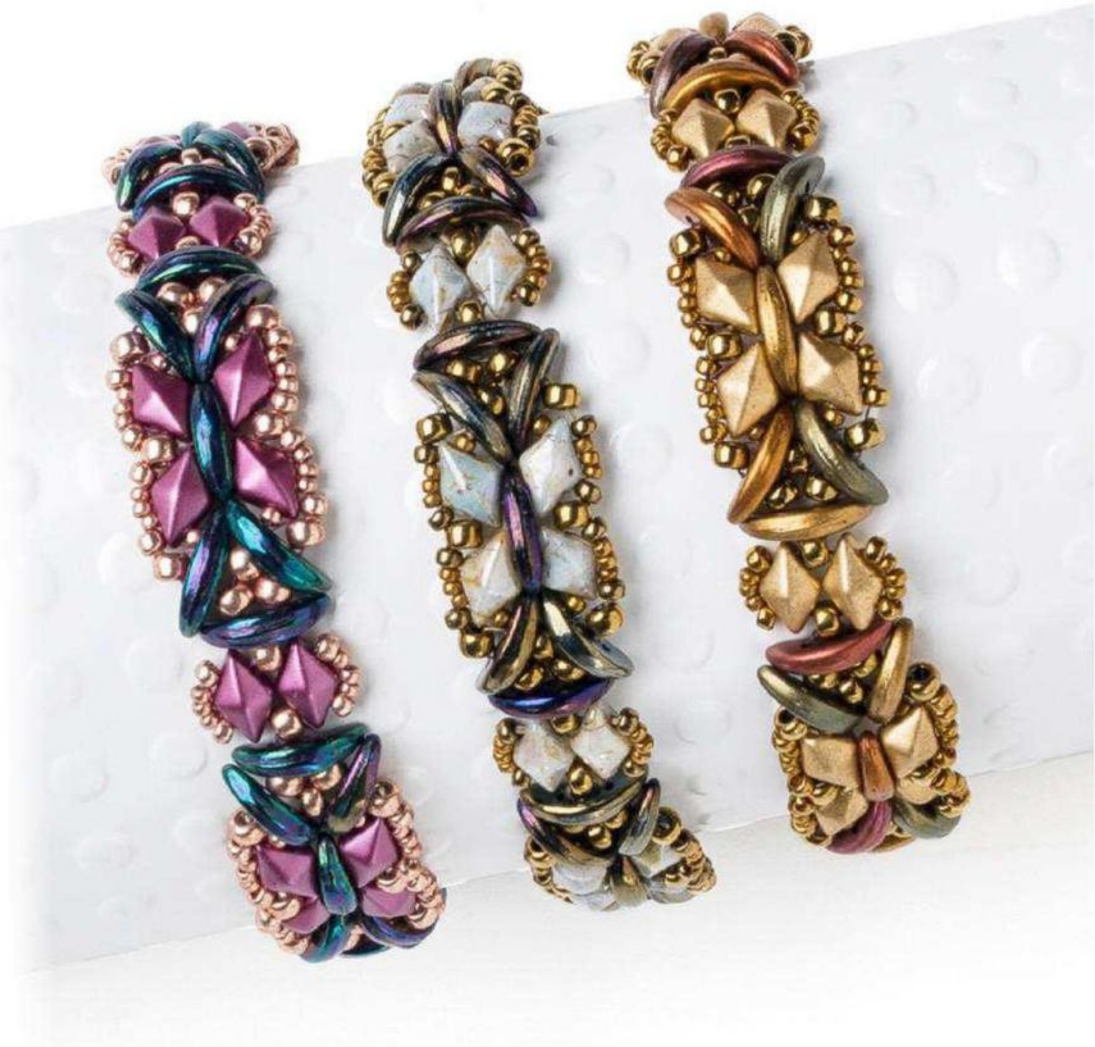
- opening and closing jump rings
- ending and adding thread





tip>> Use tight tension consitently throughout the project.

Capture the splendor of mid-flight butterflies with this slender bracelet, which weaves DiamonDuo and crescent beads with seed beads.

1

How to pick up DiamonDuo beads: With the flat side on your work surface and faceted side up, sew through the left hole (LH) or the right hole (RH) per the instructions.

How to pick up crescent beads: With the tips of the crescent facing you, pick up the bead through the left hole (LH) or the right hole (RH).

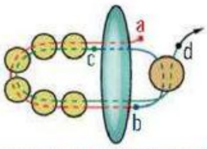


FIGURE 1

BASE

1) On 2 yd. (1.8 m) of thread and leaving a 6-in. (15 cm) tail, pick up a crescent bead (RH) and six 11º seed beads, and sew through the open hole of the same crescent (**figure 1, a–b**). Pick up an 8º seed bead, and sew through the first hole of the crescent (**b–c**). Retrace the thread path three times (not shown in the figure for clarity), and continue through the beadwork to exit the 8º (**c–d**).

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2

2) Pick up a DiamonDuo bead (LH), an 11°, three 15° seed beads, and an 11°, and sew down through the open hole of the same DiamonDuo **(figure 2, a–b)**. Pick up an 8°, a DiamonDuo (LH), an 11°, three 15°s, and an 11°, and sew through the open hole of the same DiamonDuo and the 8° your thread exited at the start of this step **(b–c)**. Continue through the beadwork as shown to exit the next 8° **(c–d)**.

3) Pick up a crescent (RH), an 8°, a crescent (RH), and an 8°, and sew through the open hole of the same crescent **(d–e)**. Pick up an 8°, a crescent (RH), and an 8°, and sew through the open hole of the same crescent **(e–f)**. Pick up an 8°, and sew through the open hole of the first crescent picked up and the 8° your thread exited at the start of this step **(f–g)**. Continue through the next crescent and the following three inner 8°s to form a ring **(g–h)**. Sew through the next two 8°s in the ring and the adjacent hole of the following crescent **(h–i)**.

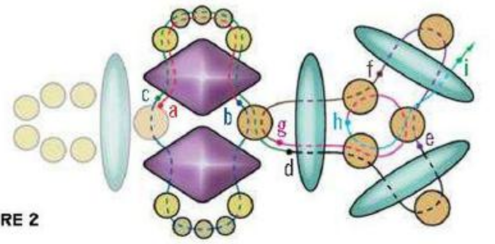


FIGURE 2

3

4) Pick up a 15°, a DiamonDuo (LH) and three 15°s, and sew through the open hole of the same DiamonDuo **(figure 3, a–b)**. Pick up a crescent (RH), a DiamonDuo (LH), and three 15°s, and sew through the open hole of the same DiamonDuo **(b–c)**. Pick up a 15°, and sew through the adjacent crescent, 8°, and crescent **(c–d)**. Continue through the next 15°, DiamonDuo, three 15°s, the other hole of the same DiamonDuo, crescent, and DiamonDuo **(d–e)**.

5) Pick up an 8° and a DiamonDuo (LH), and sew through the open hole of the adjacent crescent **(e–f)**. Pick up a DiamonDuo (LH) and an 8°, and sew through the adjacent hole of the previous DiamonDuo, the other hole of the same crescent, and the following DiamonDuo **(f–g)**. Continue through the next 8°, DiamonDuo, crescent, and DiamonDuo **(g–h)**. Pick up three 15°s, and sew through the open hole of the same DiamonDuo **(h–i)**.

6) Pick up a 15°, a crescent (RH), an 8°, a crescent (RH), and a 15°, and sew through the open hole of the next DiamonDuo **(i–j)**. Pick up three 15°s, and sew through the other hole of the same DiamonDuo **(j–k)**. Continue through the beadwork to exit the crescent, 8°, and crescent just added **(k–l)**.

7) Pick up an 8°, and sew through the open hole of the same crescent **(l–m)**. Pick up an 8°, a crescent (RH), and an 8°, and sew through the open hole of the same crescent **(m–n)**. Pick up an 8°, and sew through the open hole of the next crescent **(n–o)**. Pick up an 8°, and sew through the other hole of the same crescent **(o–p)**. Sew through the next three inner 8°s to form a ring, and continue through the first two 8°s again, the next crescent, and the following 8° **(p–q)**.

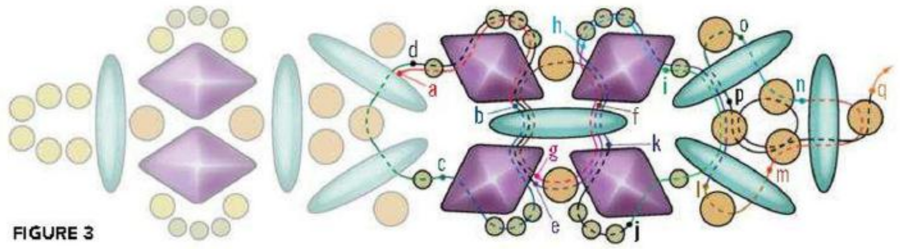


FIGURE 3

8) Repeat steps 2–7 three times, or to your desired length. End and add thread as needed.

tip **To change the length of this bracelet, increase or decrease the amount of repeated patterns. The full repeated pattern (steps 2–7) equals about 1½ in. (3.8 cm). For a smaller increment, repeat step 2 at both ends of the bracelet to alter the length by ½ in. (1.3 cm), or eliminate step 2 on both ends to reduce by this amount.**

9) Repeat step 2 one more time at the end of the base.

4

10) Pick up a crescent bead (LH) and six 11°s, and sew through the open hole of the same crescent and the 8° your thread exited at the start of this step **(figure 4, a–b)**. Retrace the thread path three times (not shown in the figure for clarity) to reinforce the loop. Sew through the beadwork to exit the 8° at **figure 4, point c**.

EMBELLISHMENT

1) Pick up an 11°, and sew through the next three 15°s **(c–d)**. Pick up an 11°, and sew through the next 8° **(d–e)**. Repeat these stitches once more **(e–f)**, and then sew through the next crescent, 8°, crescent, and 8° **(f–g)**.

2) Repeat step 1 along this edge **(g–h)**, and sew through the beadwork to exit the corresponding 8° in the next unit **(h–i)**.

3) Repeat steps 1–2 for the remainder of the base.

4) Open a jump ring, and connect half of the clasp to the loop of 11°s at one end. Repeat on the other end of the bracelet. B&B

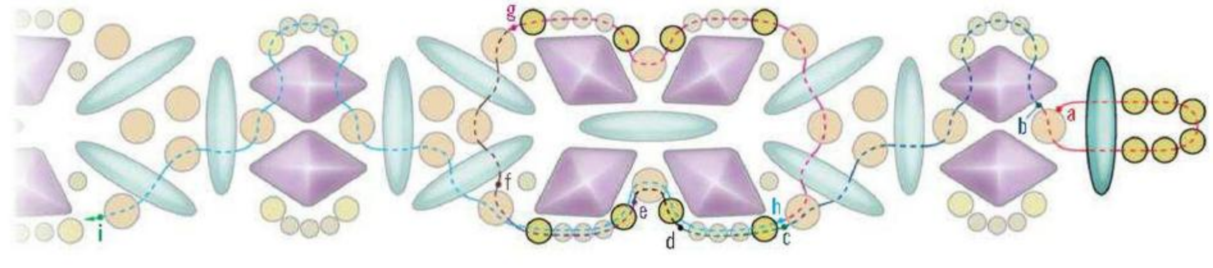


FIGURE 4

COVER STORY

HILTON HEAD BANGLE

designed by
Michelle Leonardo

DIFFICULTY ●●○○○

right-angle weave

materials

turquoise bangle 2⅜ in. (6 cm) inside diameter

- 10 mm CzechMates crescent beads
  - **32** color A (opaque Champagne luster)
  - **32** color B (opaque turquoise)
- **9 g** SuperDuo beads (crystal full Labrador)
- **6 g** 11° seed beads (Miyuki 55006, crystal full Labrador)
- **6–9** loops of 2½–2¾ in. (65–70 mm) diameter round bracelet memory wire
- Fireline, 6 lb. test
- beading needles, #11 or #12
- memory wire cutters
- painters tape or masking tape

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

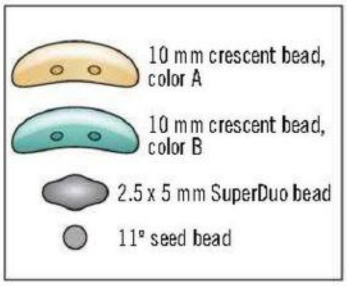
basics, p. 66

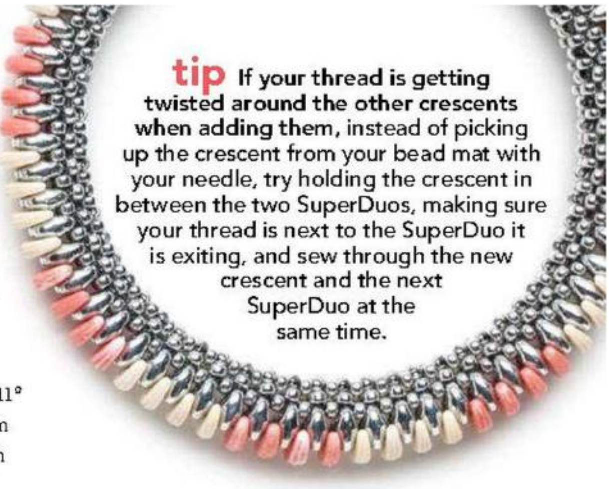
FacetJewelry.com/basics

- right-angle weave: flat strip, forming a ring, adding rows
- ending and adding thread
- cutting memory wire

sizing To make a larger size (2⅝ in. / 6.7 cm inside diameter), work 72 total RAW stitches. This will require an additional 56 11°s, 16 SuperDuos, four As, and four Bs.

Use 6–9 loops of 2¾–3 in. (70–75 mm) bracelet size memory wire, and tape it to measure 2¾ in. (70 mm) inside diameter.





tip If your thread is getting twisted around the other crescents when adding them, instead of picking up the crescent from your bead mat with your needle, try holding the crescent in between the two SuperDuos, making sure your thread is next to the SuperDuo it is exiting, and sew through the new crescent and the next SuperDuo at the same time.

Inspired by the Hilton Head Sea Pines lighthouse in South Carolina, these striped bangles are perfect for stacking for a stroll along the beach.

BANGLE

1) On a comfortable length of thread, pick up four 11° seed beads, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Continue through the first two beads added **(figure 1)**.

2) Work in right-angle weave (RAW) to form a strip that is 63 stitches long using tight tension. End and add thread as needed. Form the strip into a ring (making sure the strip is not twisted) by joining the first and last stitches together, to form the 64th stitch. Retrace the thread path of the join. This forms the first round of RAW.

3) Add two more rounds of RAW using 11°s, exiting the outside edge 11° in the last unit added. End the tail.

4) Pick up a SuperDuo bead, and sew through the next edge 11° **(figure 2, a–b)**. Repeat this stitch 63 times to complete the round, and continue through the next six beads **(b–c)**. Sew through to the other side to exit the corresponding edge 11° **(c–d)**.

5) Work as in step 4 to add SuperDuos along this edge of the RAW base, then sew through the next few beads, and end the thread **(d–e)**.

6) Attach 1 yd. (.9 m) of thread to the RAW base, and sew through the beadwork to exit the open hole of a SuperDuo **(figure 3, point a)**.

7) Pick up a color A crescent bead, and sew through the open hole of the next SuperDuo **(a–b)**, making sure the tips of the crescent bead point toward the base. Repeat this stitch three times **(b–c)**. Work four more stitches using color B crescent beads **(c–d)**. Repeat these stitches for the remainder of the beadwork. Sew through the other hole of the last SuperDuo, and continue through the beadwork to exit the open hole of a SuperDuo on the other edge **(point e)**.

8) Tape 6–9 loops of memory wire together in two or three places so the inner diameter measures 2½ in. (6.4 cm). Place the loops of memory wire on the inside of the beadwork (the memory wire loops should fit snug inside the beadwork when it is zipped together). Holding the wire in the beadwork, sew through the open hole of the next crescent and the open hole of the following SuperDuo **(e–f)**. Repeat this stitch around the bangle, removing the tape from the wire as you work, and removing the last piece before completing the final stitches **(f–g)**. Sew through the next few beads along the edge, and continue into the RAW base. End the thread.

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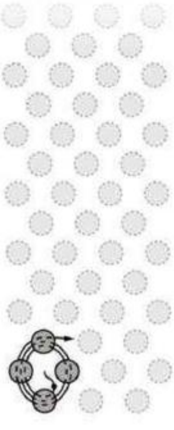


FIGURE 1

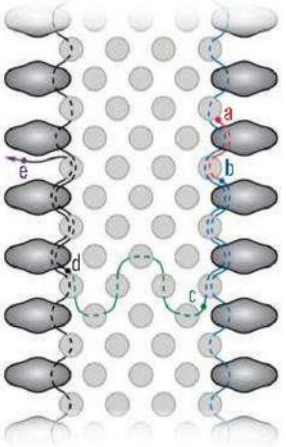


FIGURE 2

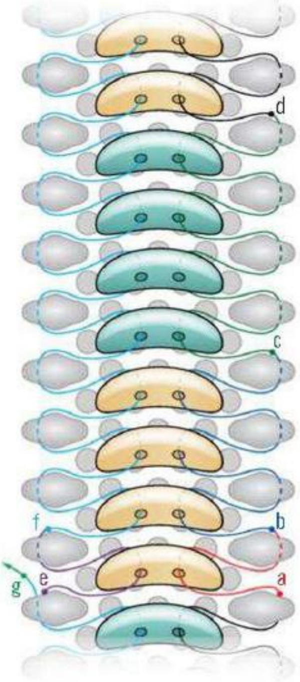


FIGURE 3

artist profile: June Malone

A JOURNEY OF self-discovery

by Julia Gerlach

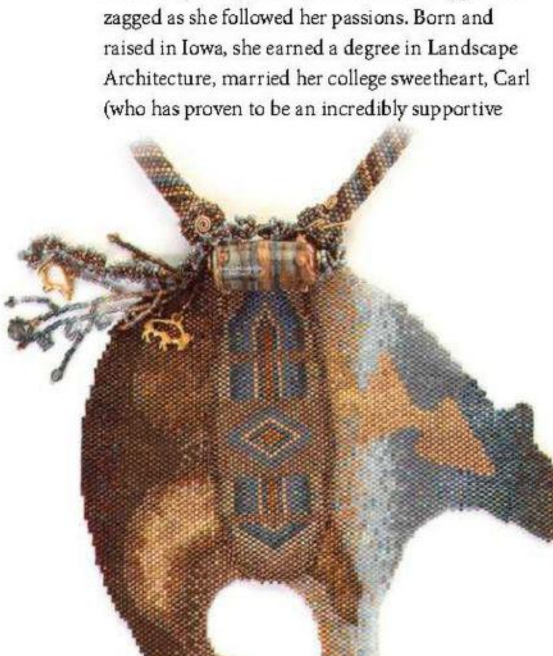
How one artist followed her heart from counseling to hot air balloons to beadwork, and discovered her true calling along the way.

"Artists are born not made," Louise Bourgeois.

While some might argue against the above sentiment from the French artist Louise Bourgeois, saying it minimizes the role of practice in developing an artistic voice, it hits home for bead artist June Malone. "I have always been an artist," she states emphatically. "Whether it was cross stitch, or embroidery, or cake decorating . . . the term "artist" embraces all the ways I have expressed my creativity." Once an artist in search of a medium, June sought ways to express her vision; now that she has found her muse, she has developed her voice. Hers is a singular vision, and while she has learned through others over the years, her beaded jewelry is unmistakably her own.

FINDING HER WAY

Like many of us, June's path in life has zigged and zagged as she followed her passions. Born and raised in Iowa, she earned a degree in Landscape Architecture, married her college sweetheart, Carl (who has proven to be an incredibly supportive partner in many ways), and spent several years as a stay-at-home mom. When her kids were becoming more independent, she took a course in human growth and development, which ignited a spark, and led her to enroll as a doctoral candidate in Counseling Psychology, for which she earned a degree in 1991. A subsequent 23-year career with the U.S. Department of Veterans Affairs (VA) took June to Milwaukee, WI, where she worked with veterans who are addicted and/or mentally ill, developing a successful program to help heal the accumulated traumas of life's stresses.



During her years with the VA, other interests pulled at June, most notably hot air ballooning. She and Carl started vacationing in New Mexico to attend the Albuquerque International Balloon Fiesta. "The sight of 700 hot air balloons all taking off together is amazing. I almost went for my pilot's license, but Carl talked me out of it," she said. But she has no regrets because it was the hot air balloons that led her to beads.

While on vacation in Albuquerque in the early 2000s, she stopped in at New Mexico Bead and Fetish to make something to match an outfit — and she got hooked. She bought a beading book, and made one of the projects — a panel necklace made in flat peyote stitch. Not long after that, she envisioned a bear fetish necklace and was determined to bring it to life. "Golden Bear," as she named it, was a finalist in the 2005 BeadDreams competition, and includes a lampwork bead by Tony Blackwell. Flat beadwork led to dimensional pieces, as she discovered the designs of Diane Fitzgerald, Kate McKinnon, and Jean Power.

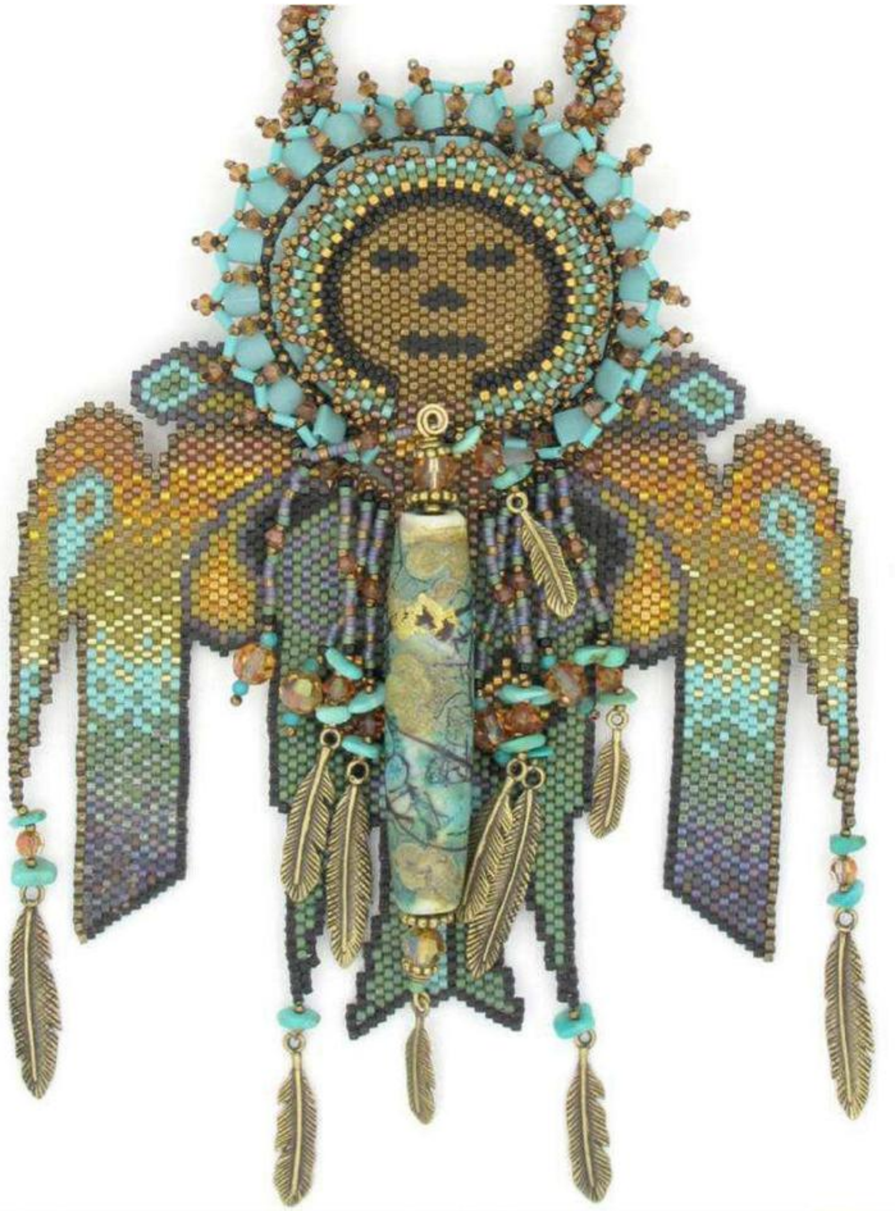
In 2010, June was named Assistant Chief of Psychology Services at the Audie Murphy VA Medical Center in San Antonio, TX. Her retirement in 2012 has given her the freedom to pursue beading full time.

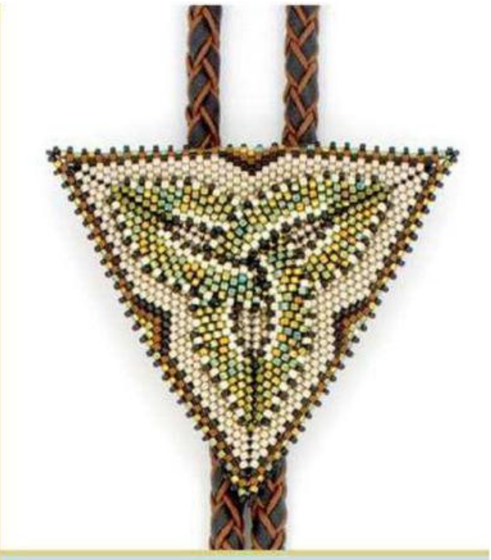
A STYLE OF HER OWN

June's design style is a marriage of southwestern colors, Native American themes, and geometry. "I loved doing geometry proofs in high school," June says, "and now the joy of beading has connected with my love for geometry." As for the fetishes, squash flowers, and beaded bolo ties, she says, "I have always been attracted to Native American art, and I think I was Native American in a previous life." She works primarily with Delicas in peyote stitch, and her color palettes largely reflect the hues she sees in her adopted New Mexico home. A self-proclaimed perfectionist, June spends a lot of time working on colorways and refuses to sell a finished piece if it's not just right.

June has become a regular exhibitor at the Tucson beads shows, Carl by her side, helping out by making her booth displays, assembling kits, doing her photography, and more. He's even learned a bit of beading along the way, inspired by his wife's enthusiasm. June has found her bliss in beadwork and feels completely at one with her craft, content in expressing her visions, one bead at a time. You can see more of her work online at enchantedbeader.com. B&B

See June's "Sunset earrings" on p. 42. →



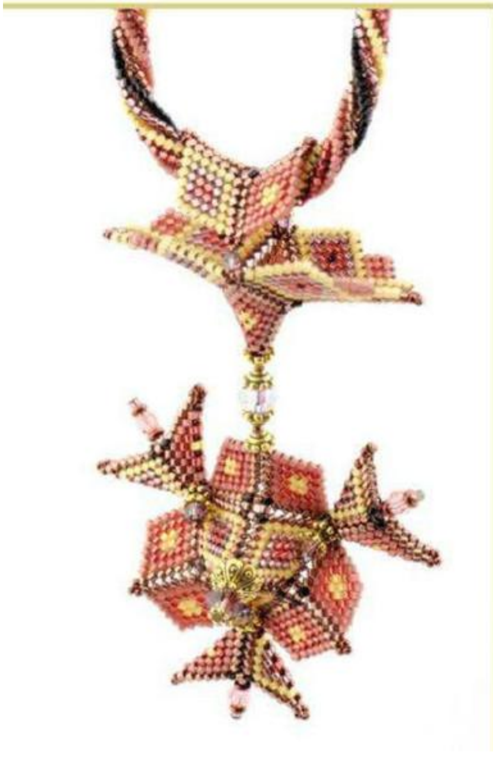


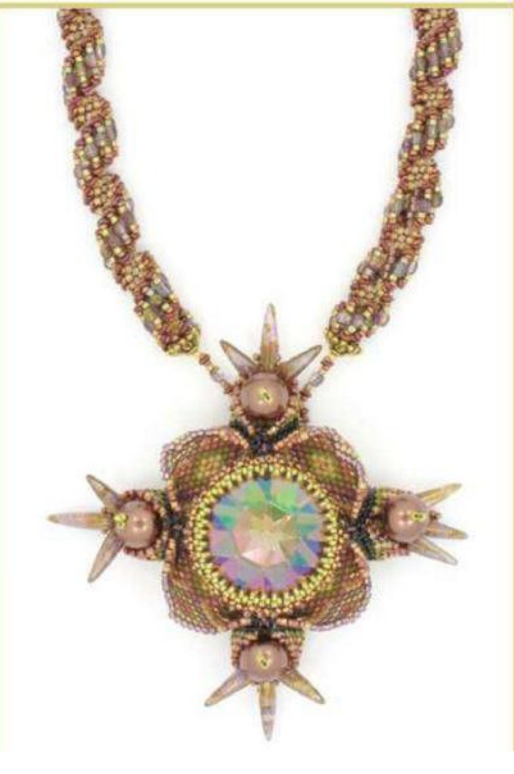
Above: Featuring a custom-made leather braid, this bolo tie with a Celtic knot motif gives a nod to her Irish heritage.

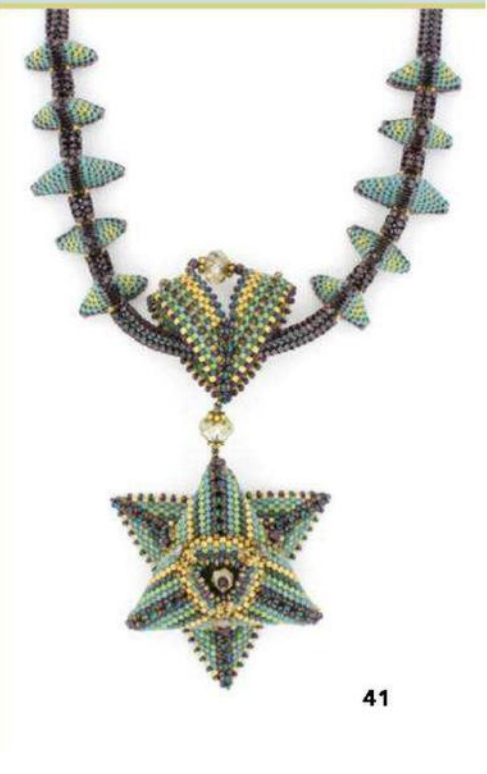
Left: One of a series of four similar pieces, June says "Kindred Spirit" represents her and includes all her favorite colors.

Far left: Designed not long after her introduction to beading, June's peyote stitched "Golden Bear" made a splash in the 2005 BeadDreams competition.

Below, left to right: June's love of geometry is evident in many of her pieces, including "Squares and Triangles," "Water Lily Splendor," and "Six-Point Talisman."







SUNSET EARRINGS

designed by June Malone

DIFFICULTY ●●●○○

peyote / herringbone

The pattern has a different look on each side of the earring.

Form peyote stitch earrings into a firm, self-supporting structure in a rainbow of colors.

This project uses "filler" beads. Each filler bead will hold the space for a future stitch and will be broken out in step 2. Use a cylinder bead in a contrasting color for your filler bead.

EARRING

1) On 2½ yd. (2.2 m) of thread, attach a stop bead, leaving an 18-in. (46 cm) tail. Pick up a repeating pattern of nine color A cylinder beads, a filler bead, nine As, and a 15º seed bead three times, and sew through the first A added (**figure 1, a–b**). These beads will shift to form rounds 1 and 2 as the next round is added. Pull tight.

2) Working in peyote stitch, work one stitch using a color C cylinder bead and three stitches using color B cylinder beads (**b–c**). Break the adjacent filler bead.

note The best way to remove a filler bead is to insert a tapered sharp object, like an awl, into the bead until it breaks.

Pick up two color E cylinder beads, and sew through the next A to form a herringbone stitch (**c–d**). These two Es will take the place of the filler bead. Work three stitches using Bs and one using a C (**d–e**). Skip the next 15º, and sew through the following A (**e–f**). Repeat these stitches twice using tight tension to complete round 3, and step up through the first C added (**f–g**).

3) Work round 4 as follows: four peyote stitches using Cs, one herringbone stitch using two Es, and four peyote stitches using Cs (**figure 2, a–b**). Sew through the next C in the previous round, using tight tension (**b–c**). Repeat these stitches twice to complete the round, and step up (**c–d**).

4) For the remaining rounds, use the following beads to work four peyote stitches, one herringbone stitch (always with two Es), and four peyote stitches:

Round 5: Four Cs, two Es, four Cs (**d–e**)

Round 6–7: One C, three color D cylinder beads, two Es, three Ds, and one C (**e–f**)

Round 8: One C, three Es beads, two Es, three Es, and one C (**f–g**)

Round 9–10: One C, three color F cylinder beads, two Es, three Fs, and one C (**g–h**)

Round 11–12: One C, three color G cylinder beads, two Es, three Gs, and one C (**h–i**)

Round 13–14: One C, three color H cylinder beads, two Es, three Hs, and one C (**i–j**)

5) Sew through the beadwork to exit the first E in the next herringbone stitch (**j–k**).

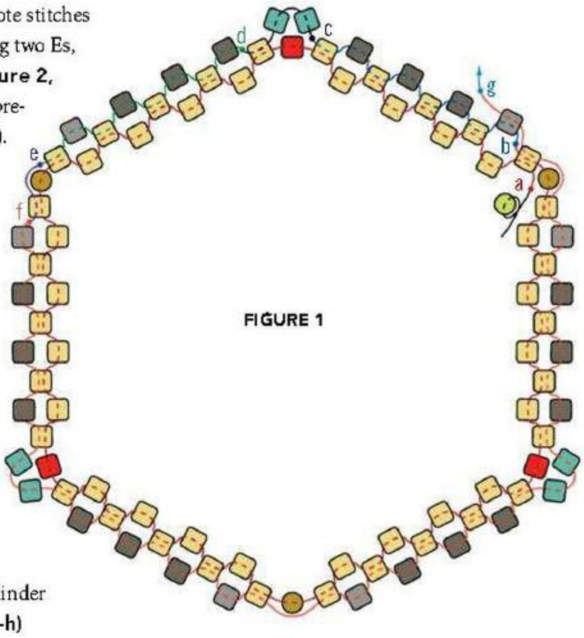


FIGURE 1

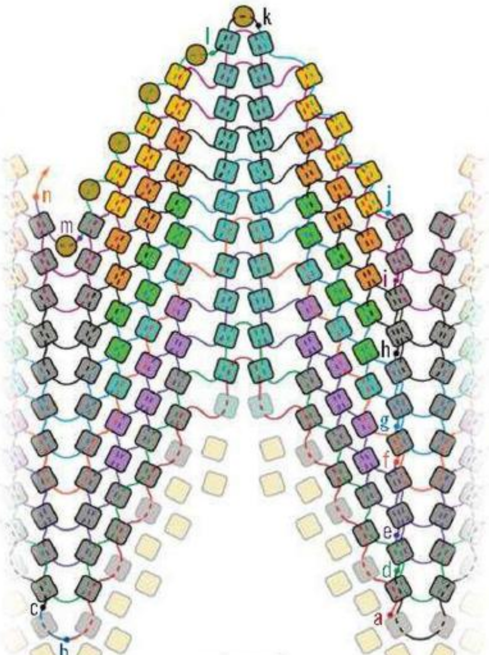


FIGURE 2

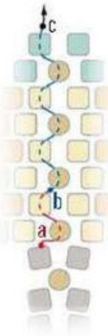


FIGURE 3

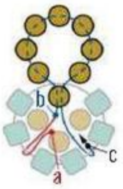


FIGURE 4

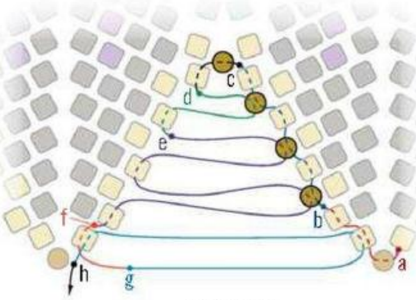


FIGURE 5

6) Pick up a 15º, and sew through the adjacent E **(k–l)**. Work four stitches using 15ºs **(l–m)**. Pick up a 15º, and sew through the adjacent C **(m–n)**.

7) Zip the adjacent edges together by sewing through the next 15º on the previous edge and the following H on the opposite edge **(figure 3, a–b)**. Repeat this stitch three times, sewing through the end E for the last stitch **(b–c)**.

8) Repeat steps 6–7 twice. Sew through the three 15ºs at top of the beadwork to form a ring, and continue through the next 15º in the ring **(figure 4, point a)** (just the end Es and 15ºs are shown in the figure for clarity). Sew over the nearest thread bridge between two end Es, and exit up through the center of the ring **(a–b)**.

9) Pick up eight 15ºs, sew back through the first 15º picked up to form a loop, and continue down through the center of the ring and under the thread bridge between the next set of Es **(b–c)**. Retrace the thread path through the loop and continue under the remaining thread bridge. End the working thread, and remove the stop bead from the tail.

10) With the tail, sew through the adjacent 15º and next two As **(figure 5, a–b)**. Work three stitches using 15ºs **(b–c)**. Pick up a 15º and sew through the adjacent A **(c–d)**.

11) Zip the edges together by sewing through the next 15º and the following A on the opposite edge **(d–e)**. Repeat this stitch twice, pulling tight **(e–f)**.

12) Sew through the next A **(f–g)**, the corresponding A on the opposite edge, and the first A you sewed through in this step **(g–h)**.

13) Repeat steps 10–12 twice. Sew through the adjacent 15ºs in the bottom of the beadwork to form a ring, and end the thread.

14) Open the loop of an ear wire, and attach it to the loop on the earring.

15) Make another earring. **B&B**

June Malone
beader@cableone.net
enchantedbeader.com
enchantedbeadsbyjm.etsy.com

Learn more about June Malone and her journey with beads on p. 40.

materials

**earrings 1¼ x ¾ in.
(3.2 x 1.9 cm)**

- 11º cylinder beads (Miyuki)
  - **1 g** color A (DB1561, opaque pear luster)
  - **1 g** color B (DB0010, black)
  - **2 g** color C (DB2183, Duracoat matte silver-lined dyed raisin)
  - **1 g** color D (DB0782, dyed semi-frosted transparent plum)
  - **2 g** color E (DB1847F, Duracoat galvanized matte dark sea foam)
  - **1 g** color F (DB2124, Duracoat opaque cactus)
  - **1 g** color G (DB2107, Duracoat opaque cedar)
  - **1 g** color H (DB1832F, Duracoat galvanized matte gold)
- **6** 11º filler cylinder beads (contrasting color)
- **1 g** 15º seed bead (Miyuki 221, bronze)
- **1** pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- beading awl

basics, p. 66

FacetJewelry.com/basics

- peyote stitch: flat
- herringbone stitch
- ending and adding thread
- attaching stop bead

11º cylinder beads

🟨 color A
⬛ color B
▩ color C
🟪 color D
🟦 color E
🟩 color F
🟧 color G
🟨 color H
🟥 filler cylinder bead
● 15º seed bead

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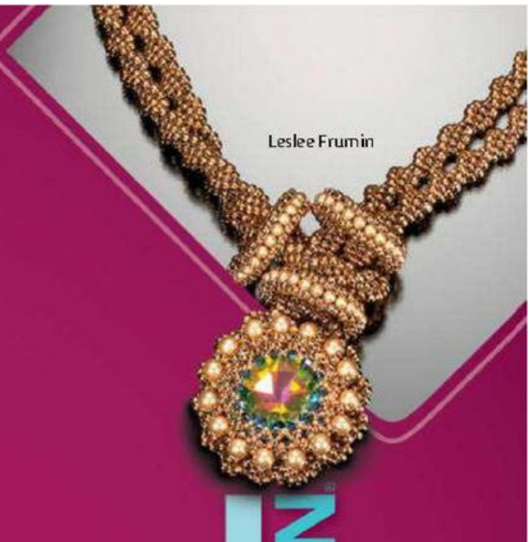

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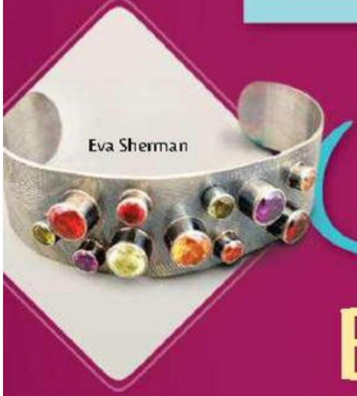

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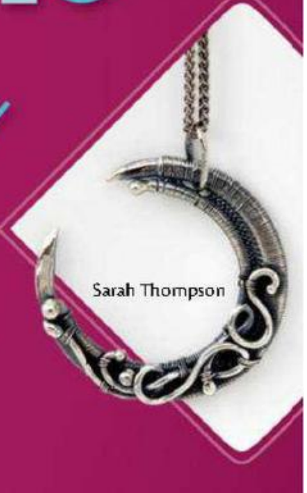

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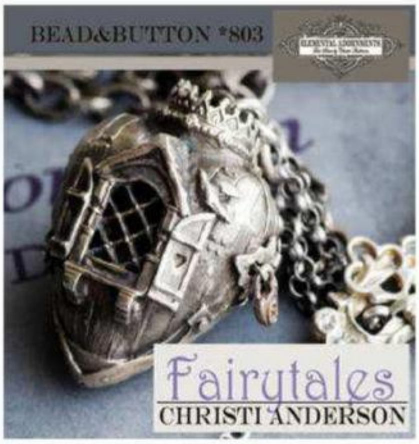
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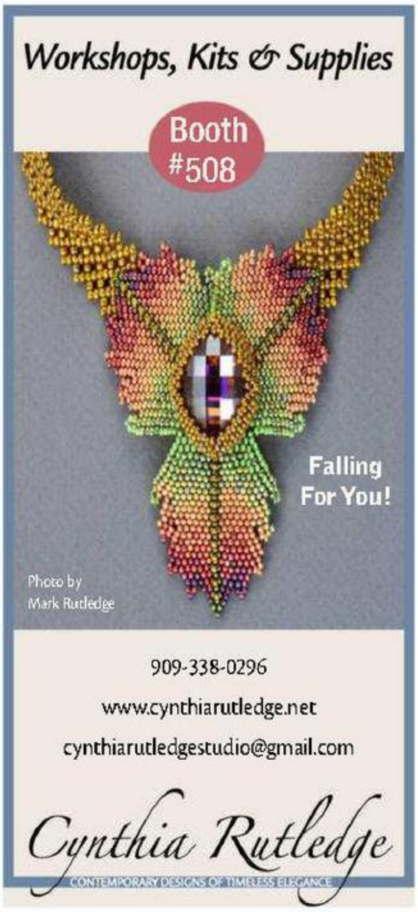
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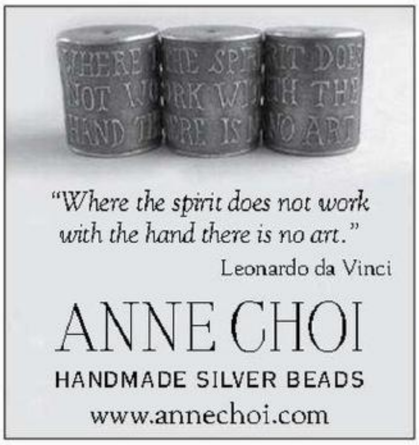
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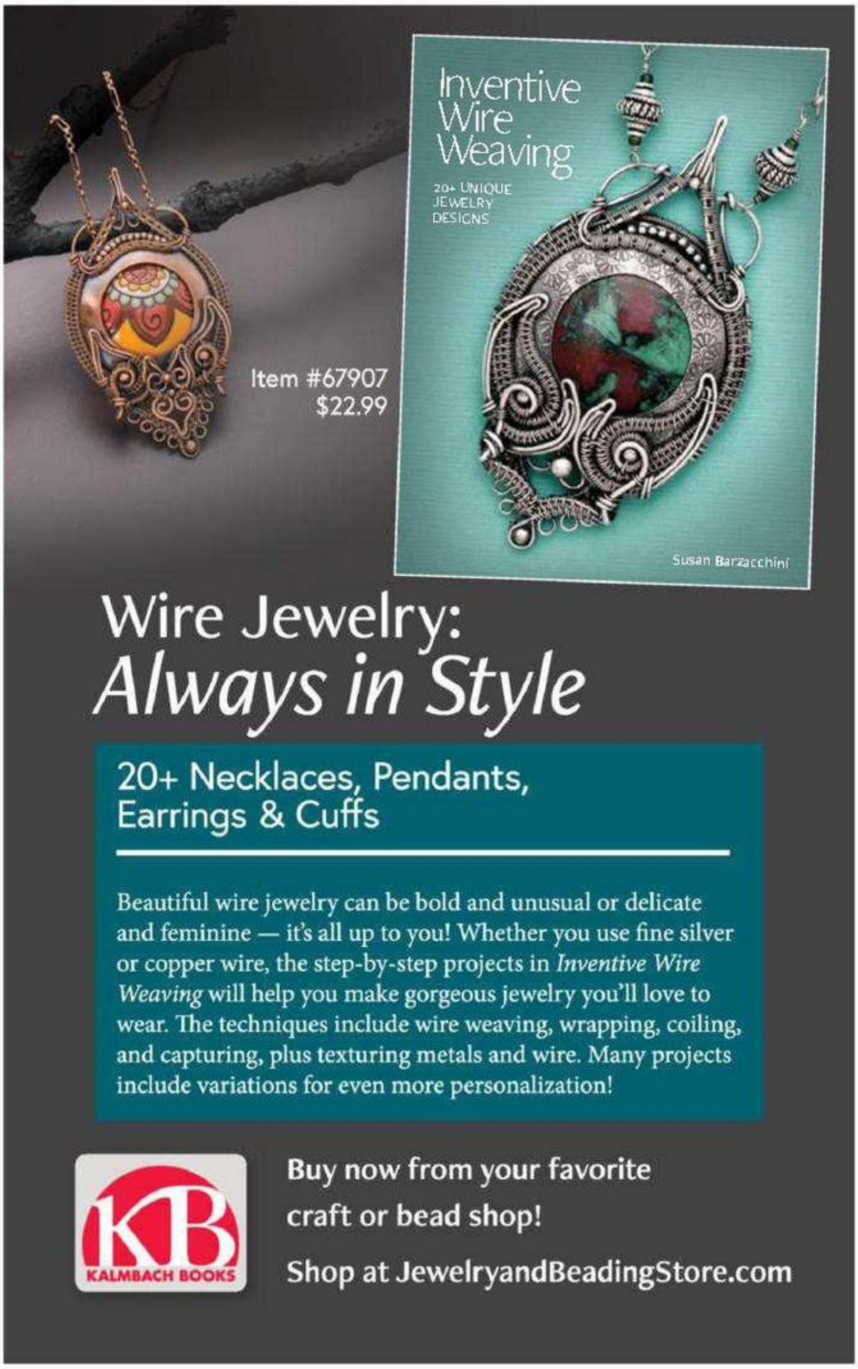
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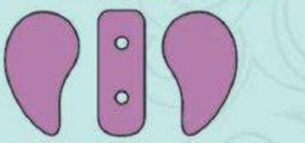

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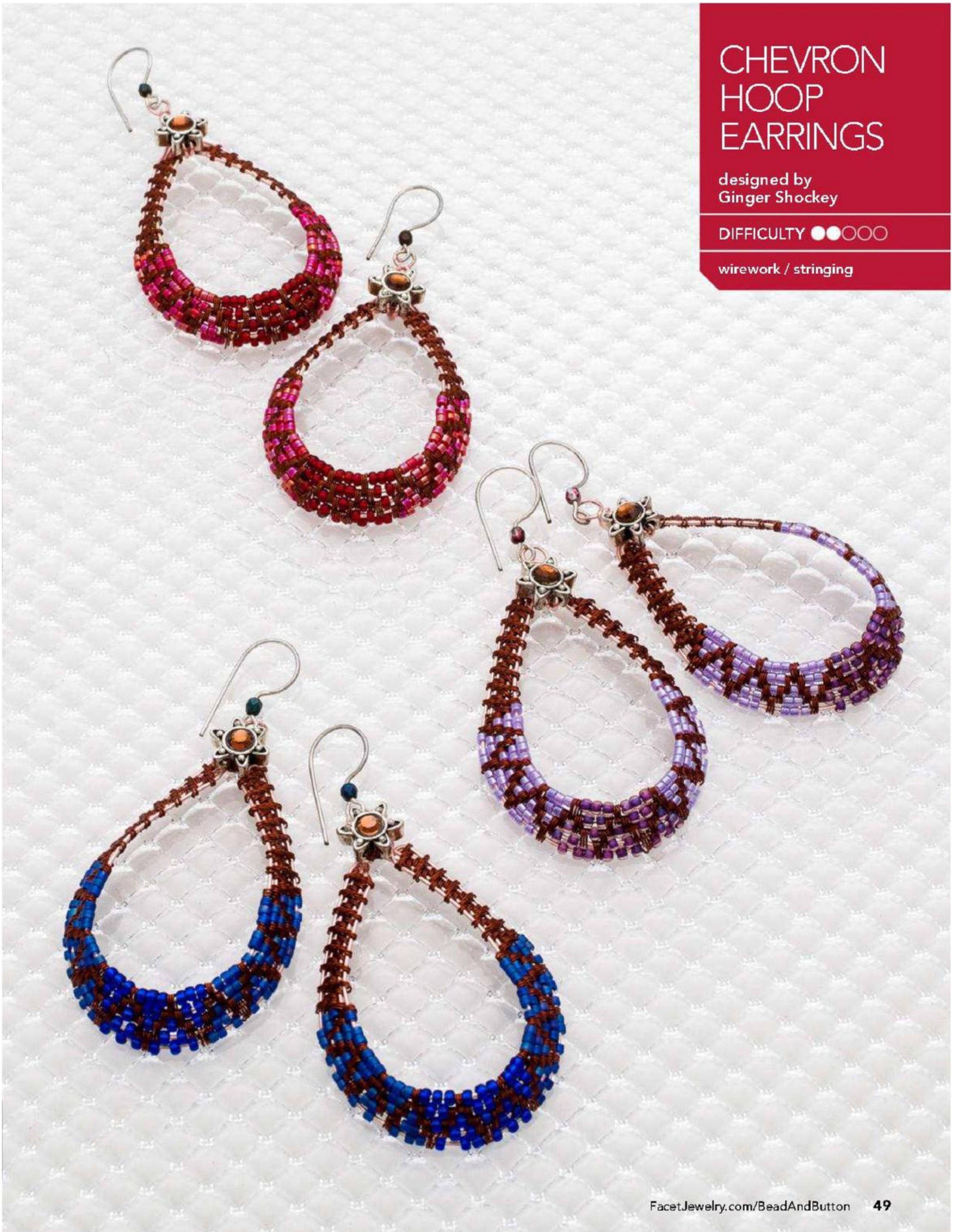


Embrace the geometric trend with these colorful, wire-wrapped and beaded earrings.

CENTER

1) Cut 10 9-in. (23 cm) lengths of 22-gauge wire for the base wires. Set five of the wires aside, and place the remaining five wires in a rubber-tipped spring clamp, with about 6 in. (15 cm) of wire exposed at the working end (**photo a**). Spread the clamped wires apart 1/16 in. (2 mm), keeping the base wires parallel lengthwise.

2) Cut 5 ft. (1.5 m) of 28-gauge wire for the weaving wire. Place this wire vertically over the top of the base wires. Wrap front to back two times around the bottom wire, wrapping to the right and leaving a 3-in. (7.6 cm) tail (**photo b**).

tip While wrapping, gently hold the wire in place with your finger, and fold — don't pull. Always hold and fold.

3) Wrap front to back around the two bottom base wires, #1 and #2. Repeat for a second wrap. For the third wrap, begin as before, but end by bringing the wrapping wire between the two base wires (#1 and #2) (**photo c**).

4) Repeat step 3 on wires #2 and #3, making three wraps around this pair of wires.

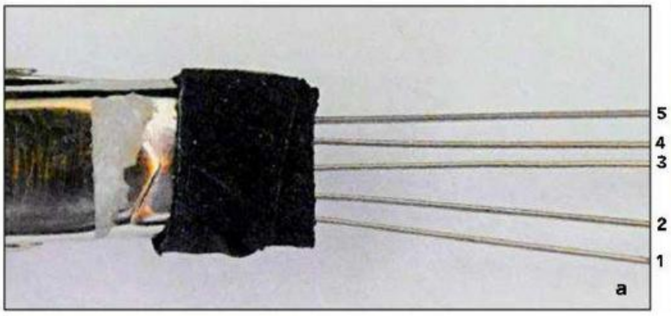
tip As you fold the wire, support the base wire with your fingers behind the wrap.

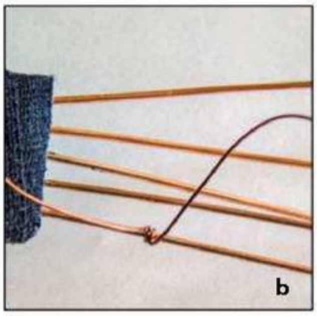
Repeat this step, making three wraps around base wires #3 and #4, and then #4 and #5, but before completing the final wrap, leave the wrapping wire behind the base wires pointing down (photo d).

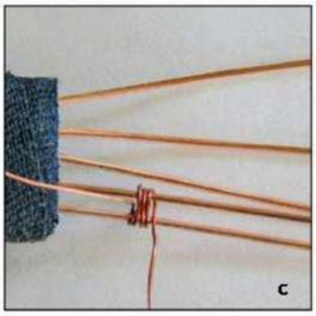
5) On base wire #1, string three 11° seed beads. String two 11°s on base wire #2 and one 11° on base wire #3. Snug up the 11°s to the wire wraps (**photo e**).

tip Hold the beads with your finger while wrapping in the following steps.

6) Bring the wrapping wire through to the front between wires #3 and #2. Repeat step 3, wrapping base wires #3 and #4, ending with the wire in the back and snugging the wraps next to the bead (**photo f**).







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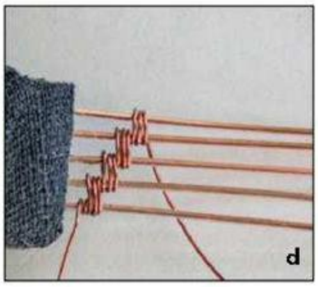
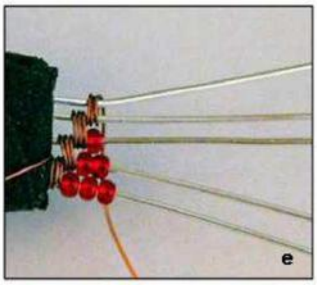
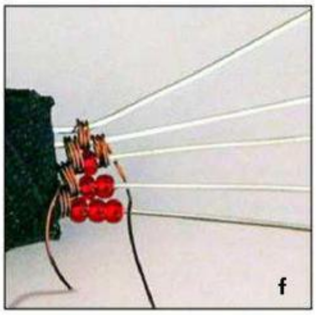
7) Repeat step 6 on base wires #2 and #3, and then wrap base wires #1 and #2, but end with the wrapping wire in front between wires #1 and #2, instead of in the back **(photo g)**.

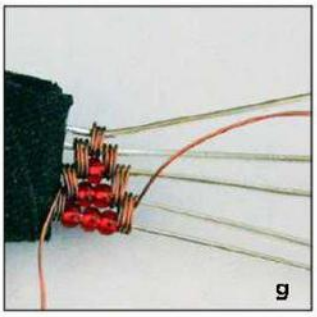
8) String three 11ºs on base wire #5, two 11ºs on base wire #4, and one 11º on base wire #3. Snug up the 11ºs to the wire wraps.

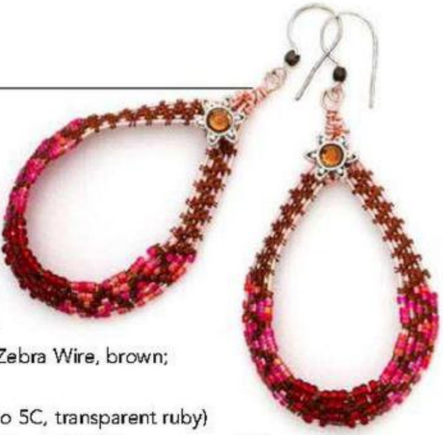
9) Repeat steps 4–8 twice. Repeat step 4 once more to complete the











materials

red earrings 2 in. (5 cm)

- **2½ yd. (2.3 m)** 22-gauge copper wire, dead soft (Parawire, rose gold)
- **17 ft. (5.2 m)** 28-gauge copper wire, dead soft (Zebra Wire, brown; for weaving)
- **1 g** 11º seed beads (Toho 5C, transparent ruby)
- **1 g** 11º cylinder beads (Miyuki DB162, opaque red AB)
- **2** 8 mm two-hole flower spacers (antique silver-finished)
- **2** earwires
- needlenose pliers
- roundnose pliers or stepped bail tool
- flush wire cutters
- nylon-tipped pliers, or wire straighteners
- rubber-tipped spring clamp

Find info for the alternate colorways at
FacetJewelry.com/resourceguide

basics, p. 66

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- trimming and tucking wire
- wrapped loop

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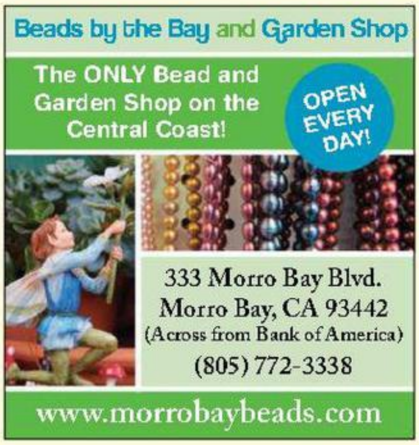
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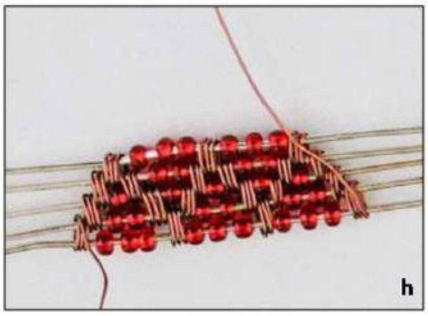
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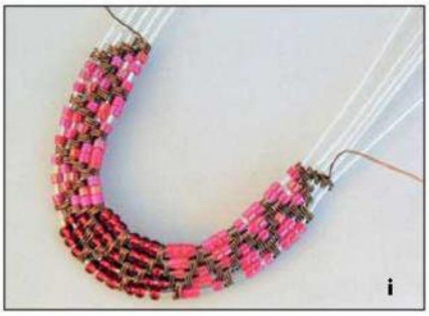
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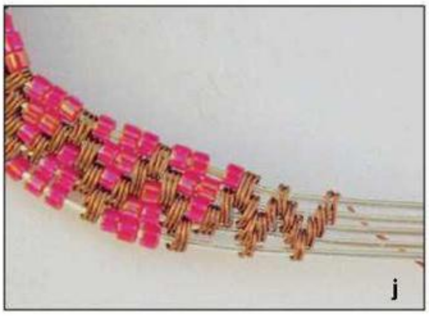
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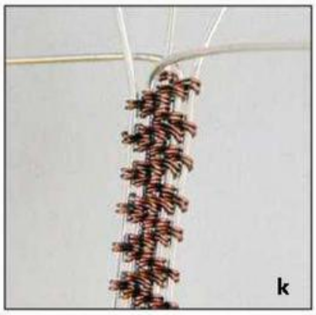
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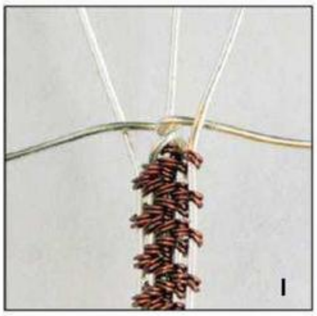
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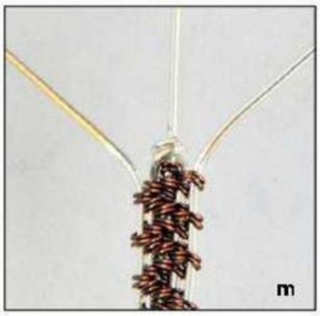
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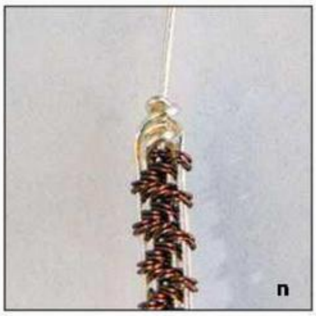
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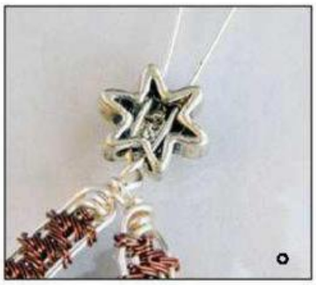
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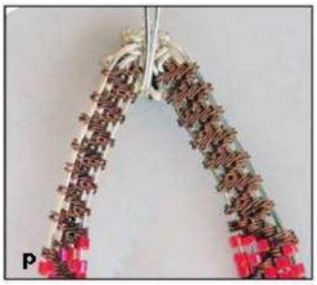
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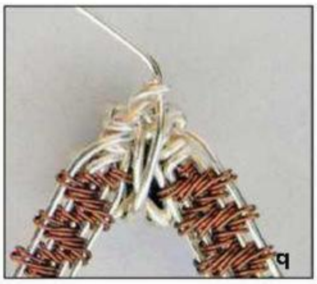
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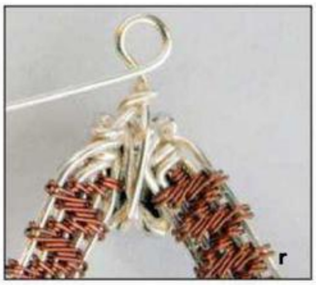
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fifth chevron. Remove your wirework from the clamp **(photo h)**.

10) Trim the tail at the start of your wirework. To do so, use flush cutters to cut as close as possible to your work. Use chainnose pliers to press down or "tuck" the very end of the wrapped wire so that it lies parallel to the wraps. Set aside the 11º seed beads.

SIDES

1) Cut 2 yd. (1.8 m) of 28-gauge wire. Add the new wrapping wire to base wire #5, attaching it with two wraps as in step 2 of "Center."

2) String three 11º cylinder beads on base wire #5, two cylinders on base wire #4, and one cylinder on base wire #3. Repeat "Center" steps 4–8, substituting cylinders for seed beads. Continue until you have completed seven chevrons with cylinders. Add wire to the other side of the center section, and repeat this step **(photo i)**.

3) Take a moment to gently curve your beaded wrap starting in the middle of the center five beaded chevrons. Carefully compress each side towards the middle as you go.

4) On one end, use the established wrapping technique with the following exceptions: wrap twice, not three times, on each base wire pair, and do not add beads **(photo j)**.

note Since you are no longer wrapping with beads, the base wires will snug closer together.

5) Continue adding two wraps on pairs of base wires, until you have a total of 14 complete chevrons.

adding wire A trick is to finish by wrapping once one step up in the pattern. Add new wire, wrap once on the next base wire, and wrap once around both base wires. Continue by wrapping pairs.

6) Repeat steps 4–5 on the other end, and then shape the earring into a "U" by gently compressing the wire wraps toward the middle of the hoop.

7) On one end of the base wires, straighten the middle wire, #3. Cross base wire #2 over wire #3, and cross #4 under wire #3 **(photo k)**.

8) Wrap wires #2 and #4 once around the center base wire **(photo l)**, and trim **(photo m)**. Bend the outer wires, #1 and #5, around the center wire, then wrap the two bent wires around the center wire in the same direction, and trim **(photo n)**.

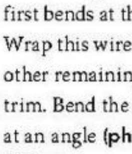
9) Repeat steps 7–8 on the other end of earring.

10) With the hoop face up, bring the two ends together, and twist the wires together twice. Spread the ends of the wires apart, and pick up the two-hole spacer with the back facing up **(photo o)**. Guide the wires through the hoop and bend them up behind the twist **(photo p)** so that the spacer bead sits face up against the front of the hoop.

11) Take one of the wires from the back, and pass it through one of the first bends at the top of the earring. Wrap this wire once around the other remaining base wire, and trim. Bend the remaining base wire at an angle **(photo q)**.

12) Using a roundnose pliers, make the first half of a wrapped loop with the remaining base wire **(photo r)**, add an earwire, and then complete the wraps.

13) Repeat all the steps for the second earring. B&B



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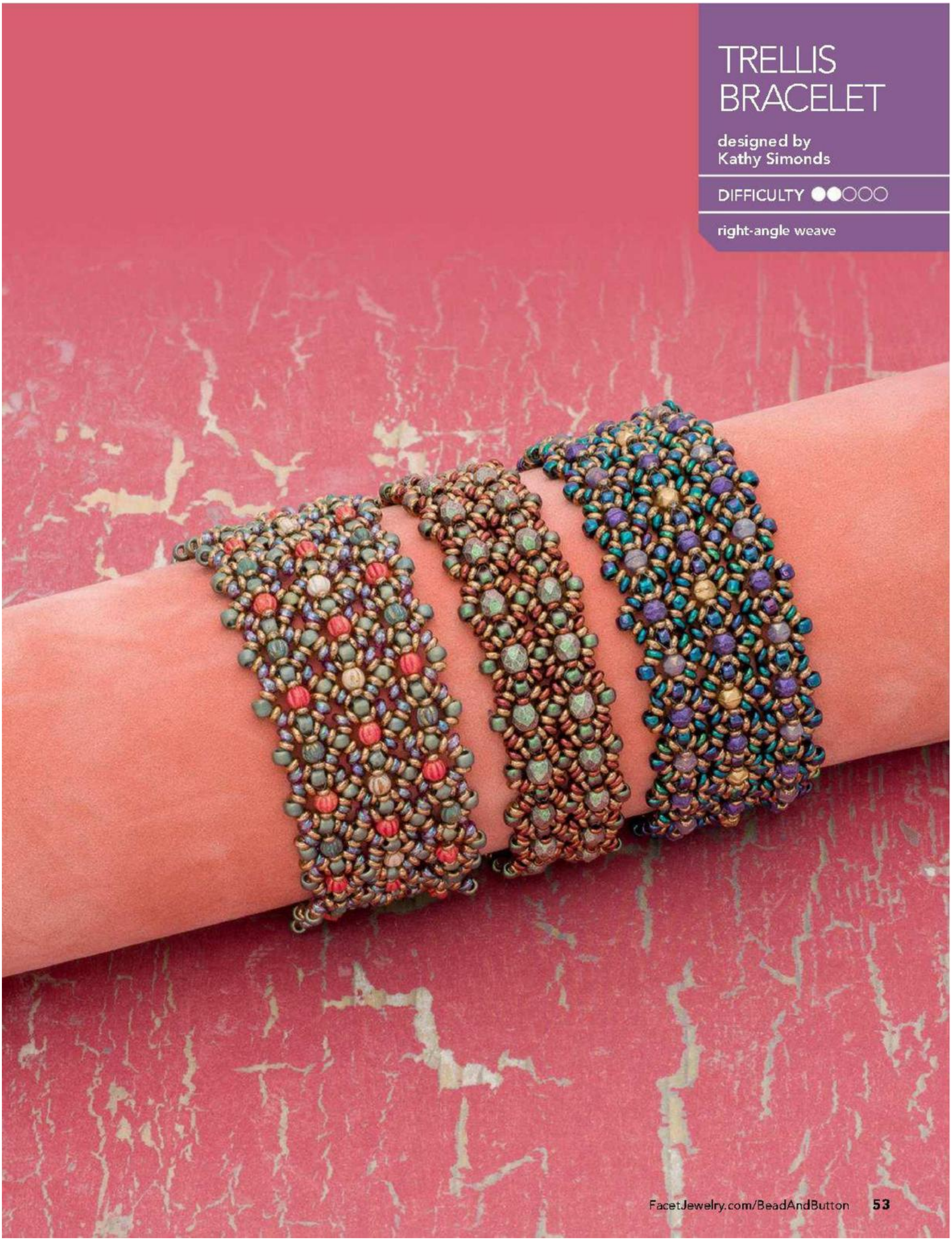


TRELLIS BRACELET

designed by
Kathy Simonds

DIFFICULTY ●●○○○

right-angle weave

materials

purple three-row bracelet 7½ in. (19 cm)

- 3 mm English-cut round beads
  - **31** color A (luster iris milky amethyst)
  - **22** color B (metallic suede purple)
  - **14** color C (matte metallic flax)
- **4 g** 8º seed beads (Toho 505, higher metallic dragonfly)
- 8º Demi beads
  - **5 g** color D (Toho 204, gold-lustered Montana blue)
  - **5 g** color E (Toho 505, higher metallic dragonfly)
- **2 g** 11º Demi beads (Toho 204, gold-lustered Montana blue)
- **1 g** 11º seed beads (Toho 221, bronze)
- **1** 3-strand tube clasp
- Fireline, 6 lb. test
- beading needle, #10

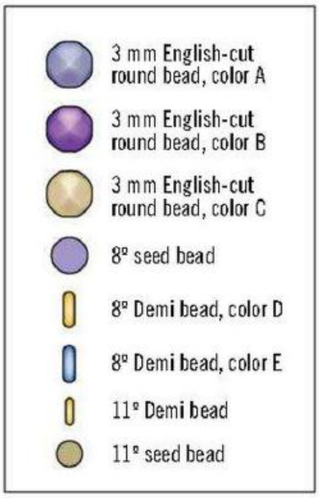
Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

basics, p. 66

FacetJewelry.com/basics

- square knot
- right-angle weave; flat strip, adding rows
- ending and adding thread

note For a two-row bracelet, work two rows instead of three, and substitute the English-cut beads with 4 mm fire-polished beads. For the clasp, use a two-strand clasp instead of a three-strand, and substitute the English-cut beads with 8ºs.


3 mm English-cut round bead, color A
3 mm English-cut round bead, color B
3 mm English-cut round bead, color C
8º seed bead
8º Demi bead, color D
8º Demi bead, color E
11º Demi bead
11º seed bead

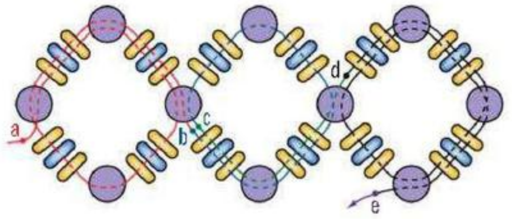


FIGURE 1

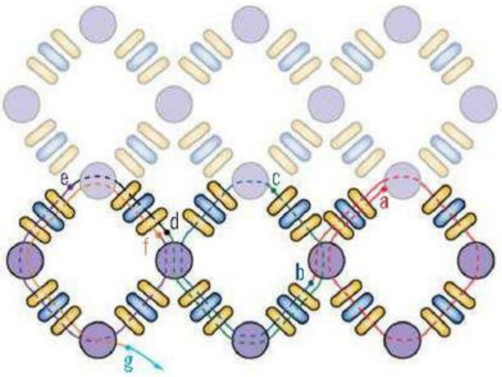


FIGURE 2

A demure palette of round beads and Demis weaves through a framework of right-angle weave seed beads with two width options.

BASE

1) On a comfortable length of thread, pick up an 8º seed bead, a color D 8º Demi bead, a color E 8º Demi bead, and a D four times. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot. Sew through all the beads again (not shown in the figure for clarity), and continue through the first nine beads picked up (**figure 1, a–b**).

2) Working in right-angle weave (RAW) with firm tension, pick up a D, an E, a D, and an 8º three times, then pick up a D, an E, and a D once more, and sew through the 8º your thread exited at the start of this step (**b–c**). Continue through the first eight beads just added (**c–d**). Repeat this stitch once more, but sew through the first 12 beads just added instead of eight (**d–e**).

3) To add more RAW rows, pick up a D, an E, a D, and an 8º three times, and a D, an E, and a D once more, and sew through the 8º your thread exited at the start of this step and the next four beads (**figure 2, a–b**).

4) Pick up a D, an E, a D, and an 8º twice, and a D, an E, and a D once more, and sew back through the next edge 8º in the previous row (**b–c**). Pick up D, an E, and a D, and sew through the 8º your thread exited at the start of this step and the next eight beads (**c–d**).

5) Pick up D, an E, and a D, and sew through the next edge 8º in the previous row (**d–e**). Pick up a D, an E, a D, and an 8º twice and a D, an E, and a D once more, and sew through the 8º your thread exited at the start of this step (**e–f**), and the next 12 beads (**f–g**).

6) Repeat steps 3–5 until there are 21 rows, or until you reach the desired length. End and add thread as needed, and end the threads when complete. The base will be loose, but it will tighten during embellishment.

note If desired, add or remove rows to alter the length. Keep in mind that one row is about 5⁄16 in. (8 mm), and the clasp will add about ¾ in. (1.9 cm).

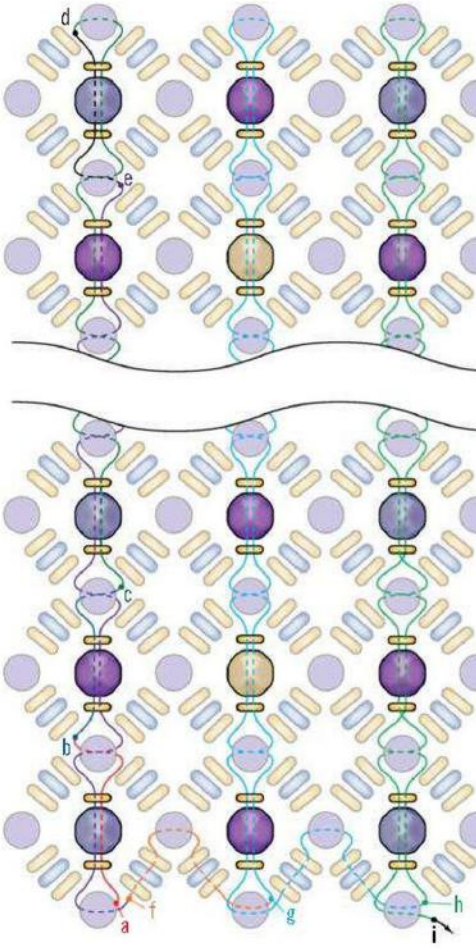
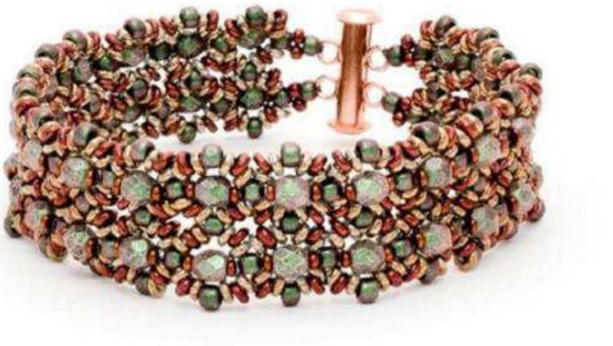


FIGURE 3



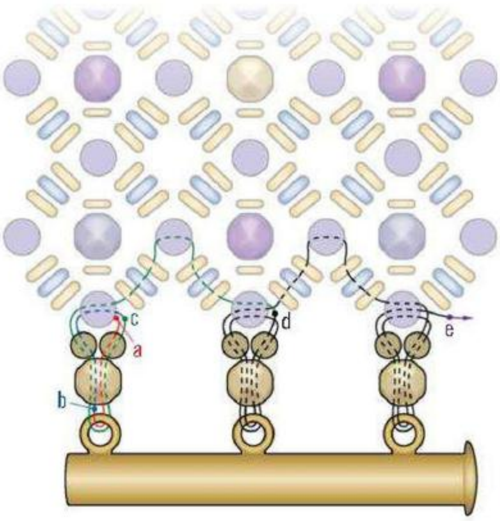


FIGURE 4

EMBELLISHMENT

1) Add a comfortable length of thread to the beadwork, exiting an end edge 8º with the needle pointing toward the opposite edge **(figure 3, point a)**. Pick up an 11º Demi bead, a color A 3 mm English-cut bead, and an 11º Demi, and sew through the 8º opposite the one your thread is exiting, going in the opposite direction **(a–b)**. Pick up an 11º Demi, a color B 3 mm English-cut bead, and an 11º Demi, and sew through the next 8º opposite the one your thread is exiting, going in the opposite direction **(b–c)**. Repeat these stitches, alternating between an A and a B for the remainder of the row **(c–d)**.

2) To reinforce the embellishment and straighten the beads, sew back through the last 11º Demi, English-cut, and 11º Demi, and sew through the next 8º going in the opposite direction **(d–e)**. There should be a thread exiting each side of the 8º. Repeat this stitch for the remainder of the row **(e–f)**, and sew through the next eight beads on the end of the base **(f–g)**.

3) Repeat steps 1–2 for the center row but replace the As with Bs and the Bs with color C English-cut beads, alternating between Bs and Cs for the remainder of the row **(g–h)**.

4) Repeat step 1–2 for the last row **(h–i)**, and end the thread.

CLASP

1) Attach 2 ft. (61 cm) of thread to the end of the beadwork, exiting an end edge 8º with the needle pointing toward the opposite edge **(figure 4, point a)**. Pick up an 11º seed bead and a C, and sew through the end loop of the clasp **(a–b)**. Continue back through the C, pick up an 11º seed bead, and sew through the 8º your thread exited at the start of this step, going in the same direction **(b–c)**. Retrace the thread path, and sew through the next eight beads along the end of the base **(c–d)**. Repeat these stitches to attach the remaining loops of the clasp **(d–e)**, and end the thread.

2) Repeat step 1 to add the other half of the clasp on the opposite end of the bracelet. B&B

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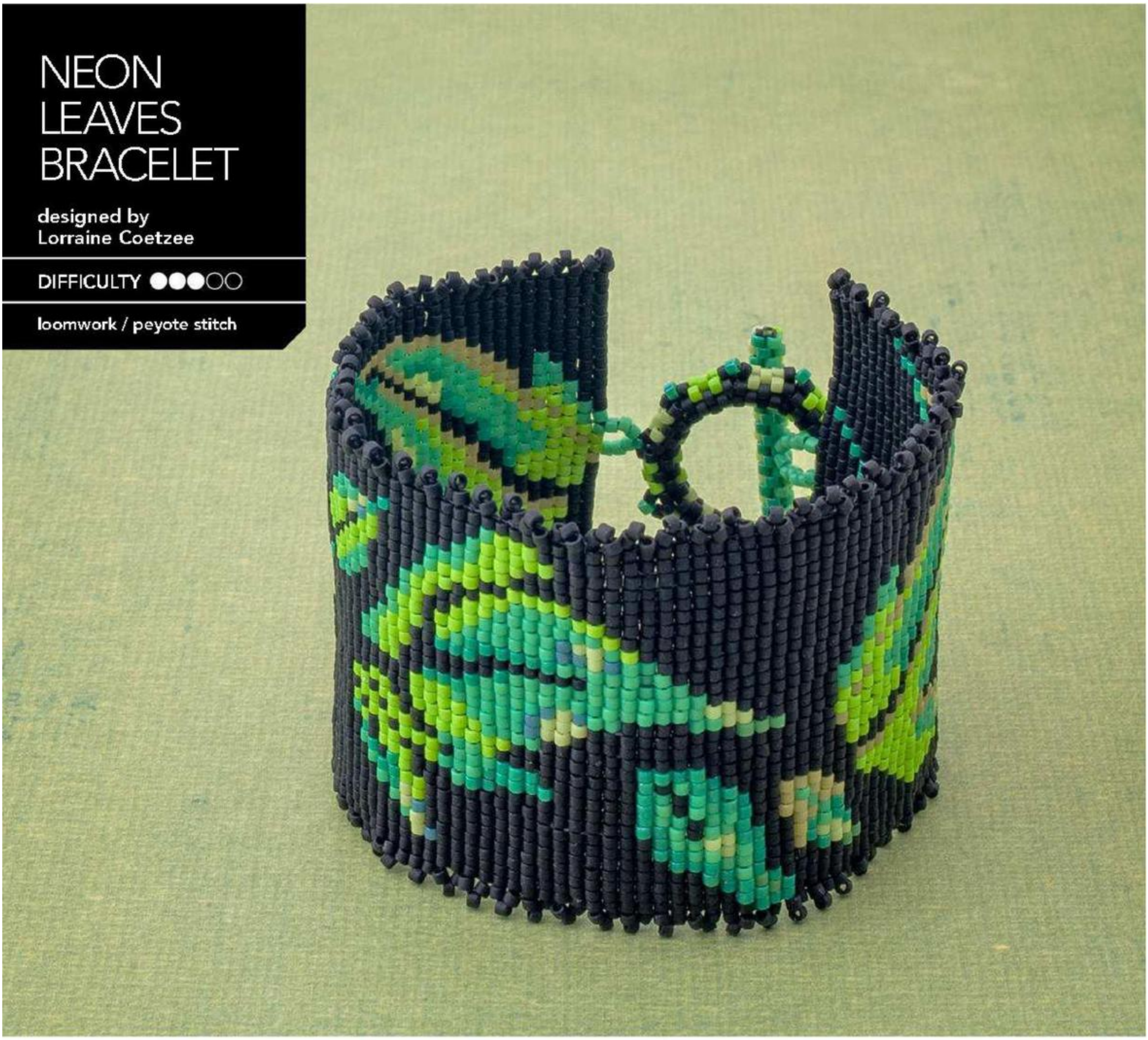
NEON LEAVES BRACELET

designed by Lorraine Coetzee

DIFFICULTY ●●●○○

loomwork / peyote stitch



Vibrant green leaves make a stunning display on a matte black background. A peyote toggle clasp adds the perfect finish to this loomwork cuff.

WEAVE THE PATTERN

1) Set up your loom with 32 warp threads according to the manufacturer's instructions. For a video tutorial on setting up a loom, visit FacetJewelry.com/basics.

2) Tie a comfortable length of thread to the far-left warp thread (of far-right if you are left-handed), leaving a 6-in. (15 cm) tail. Tie the thread near the top of the loom, but far enough from the end of the warp threads that the warps will be at least 4 in. (10 cm) when you cut the beadwork off the loom later on. Attach the extra-long beading needle to the end of this thread.

note The pattern makes an 8-in. (20 cm) bracelet with the clasp. To adjust, consider these options:

- Stitch more or fewer rows at each end. For more rows, add an equal number of rows at each end using all black beads. Keep in mind that four rows equals about ¼ in. (6 mm).
- To shorten the bracelet without omitting rows, attach the clasp a few rows in from the end of the bracelet instead of attaching it to the end row, or use a pre-fabricated slide clasp instead.

3) Pick up 31 color A 11° cylinders for the first row. Guide the beads under the warp threads (**figure 1**), and use your finger to press the beads up between the warp threads, making sure you get one bead in each opening (**figure 2**). Pass the needle around the far-right warp (far-left if you are left-handed), and sew back through

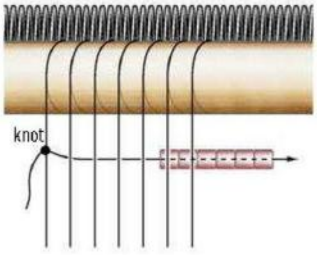


FIGURE 1

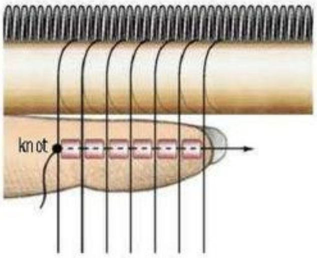


FIGURE 2

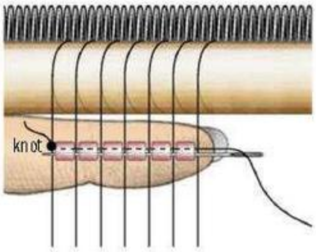


FIGURE 3

PREFER WORD CHARTS?
Visit FacetJewelry.com/resourceguide to find a word chart for this pattern.

the beads, making sure you are sewing over the warp threads **(figure 3)**.

4) Reading the **pattern** from left to right and top to bottom, work the rest of the bracelet, ending and adding thread as needed. When you've finished the pattern, end the working thread.

5) Cut the beadwork from the loom, leaving the warps at least 4 in. (10 cm) long. One by one, bind off the warp threads: Attach a beading needle to the end of a warp thread, guide the thread around the last weft, and sewing between the columns of beads, pass the needle between the layers of weft threads for several rows. Sew through a few beads, and trim the thread.

11º cylinder beads
- ⬛ color A
- 🟩 color B
- 🟩 color C
- 🟩 color D
- 🟩 color E
- 🟫 color F
- 🟩 color G
- 🟩 color H

materials

bracelet 8 in. (20 cm)

- 11º cylinder beads (Miyuki Delica)
  - **12 g** color A (DB0310, matte black)
  - **1 g** color B (DB0655, opaque Kelly green)
  - **1 g** color C (DB0754, matte opaque pea green)
  - **1 g** color D (DB2127, Duracoat opaque spruce green)
  - **1 g** color E (DB0733, opaque lime green)
  - **1 g** color F (DB2124, Duracoat opaque cactus)
  - **2 g** color G (DB2121, Duracoat opaque kiwi)
  - **2 g** color H (DB2126, Duracoat Fiji green)
- beading needles, #12 and #12 extra long
- nylon beading thread, size D
- bobbin or piece of cardboard, optional
- bead loom

For a word chart of the pattern, visit **FacetJewelry.com/resourceguide**

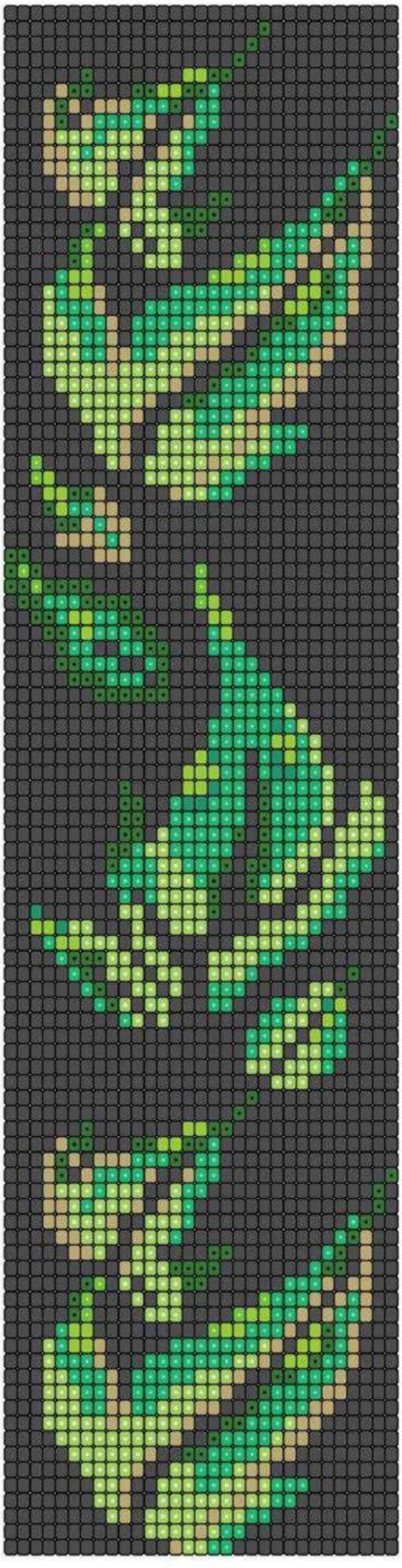
basics, p. 66

FacetJewelry.com/basics

- ending and adding thread
- peyote: flat odd-count, zipping up or joining, tubular

what, no knots?

With the thread firmly sandwiched between the wefts, you don't need to tie knots. You may if you wish, of course, but it's not necessary.



PATTERN

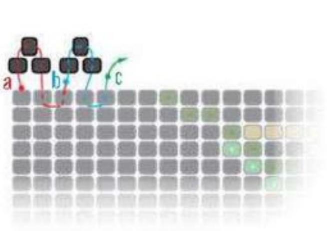


FIGURE 4

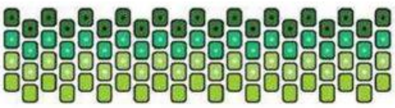


FIGURE 5

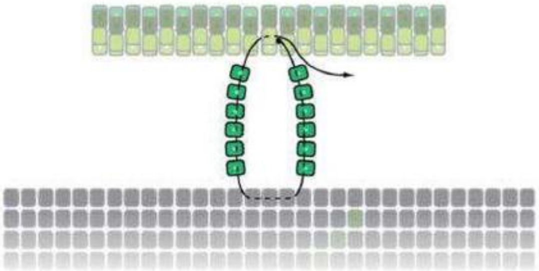


FIGURE 6

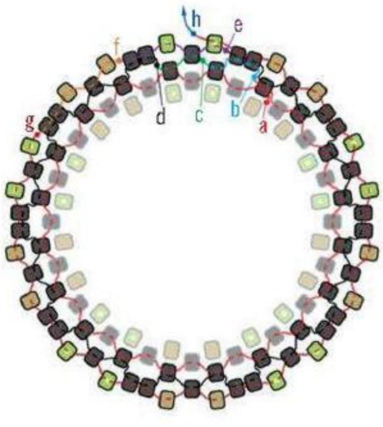


FIGURE 7

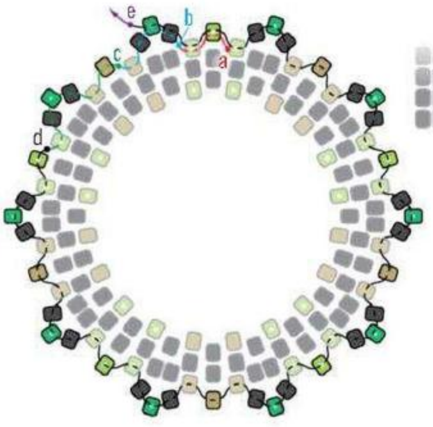


FIGURE 8

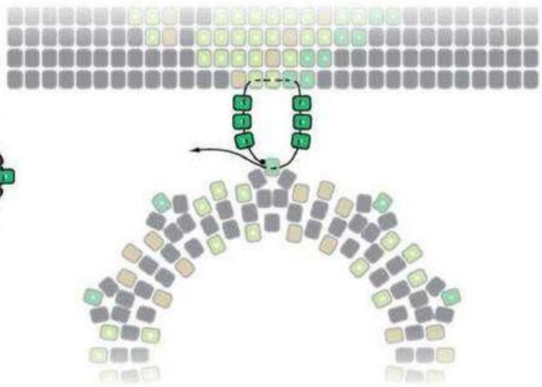


FIGURE 9

EMBELLISHMENT AND CLASP

1) Add 1 yd. (.9 m) of thread at one end of the bracelet, exiting an end edge bead. Pick up three As, and sew through the edge beads in the next two rows (**figure 4, a–b**) to make a picot. Repeat (**b–c**) to make picots along the entire edge. When this edge is complete, sew through the end row, and repeat to embellish the other edge. End the thread.

2) On 1 yd. (.9 m) of thread, pick up 21 color B 11º cylinder beads. Working in flat odd-count peyote, work two rows each with color H 11º cylinders, color G 11º cylinders, and color E 11º cylinders (**figure 5**).

3) Zip up the first and last rows to form a tube, and then sew through the beadwork to exit the center cylinder in the row of Es.

4) Pick up six Hs, sew through the center three As at the starting end of the bracelet, pick up six Hs, and sew through the center E on the toggle bar again (**figure 6**). Retrace the thread path at least once, and end the threads.

5) On 1 yd. (.9 m) of thread, pick up a repeating pattern of an A, an F, an A, an F, an A, a G, an A, and a G a total of five times (40 beads). Center the beads on the thread, tie the beads into a ring with a square knot, and sew through the first three beads to exit the A between the first two Fs (**figure 7, point a**). These beads will form the first two rounds of the toggle ring as the next round is added. Wind the tail onto a bobbin or piece of cardboard to keep it out of the way for the time being.

6) Work in rounds as follows:

Round 3: Using As, work a round of tubular peyote, and step up through the first As added in this round (**a–b**).

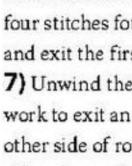
Round 4: Using As, work a stitch with two As (**b–c**) and a stitch with one A (**c–d**). Repeat these two stitches nine times to complete the round, and step up through the first stitch of two As (**d–e**).

Round 5: Work two stitches with Gs, sewing through two As after the second stitch (**e–f**). Work two stitches with Fs, sewing through two As after the second stitch (**f–g**). Repeat these four stitches four times to complete the round, and step up through the first G added in this round (**g–h**).

Round 6: Work a stitch with a G (**figure 8, a–b**). Work a stitch with an A, an H, and an A (**b–c**). Repeat these two stitches once, but substitute an F for the G (**c–d**). Repeat these four stitches four times to complete the round, and exit the first H added in this round (**d–e**).

7) Unwind the tail, and sew through the beadwork to exit an A in round 1. Working off the other side of round 1, repeat rounds 2–5 so this side mirrors the first side. Work as in round 6, but instead of picking up new beads, sew through the round 6 beads on the other side to join the two surfaces along the outer circumference of the ring. When the toggle ring is complete, end the tail thread.

8) With the remaining thread exiting a point H, pick up three Hs, sew through the center three beads at the remaining end of the bracelet, pick up three Hs, and sew through the center H on the toggle ring again (**figure 9**). Retrace the thread path through the connection at least once, and end the threads. **B&B**



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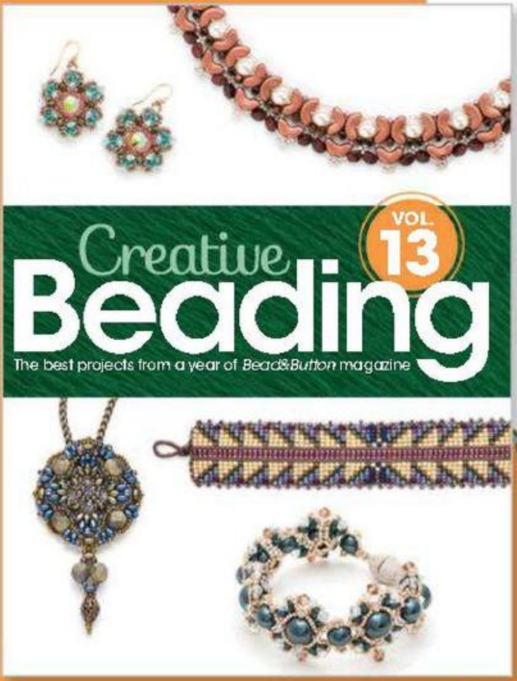

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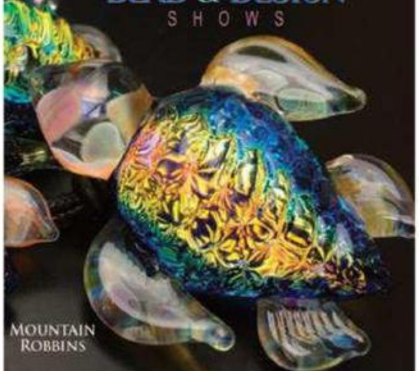

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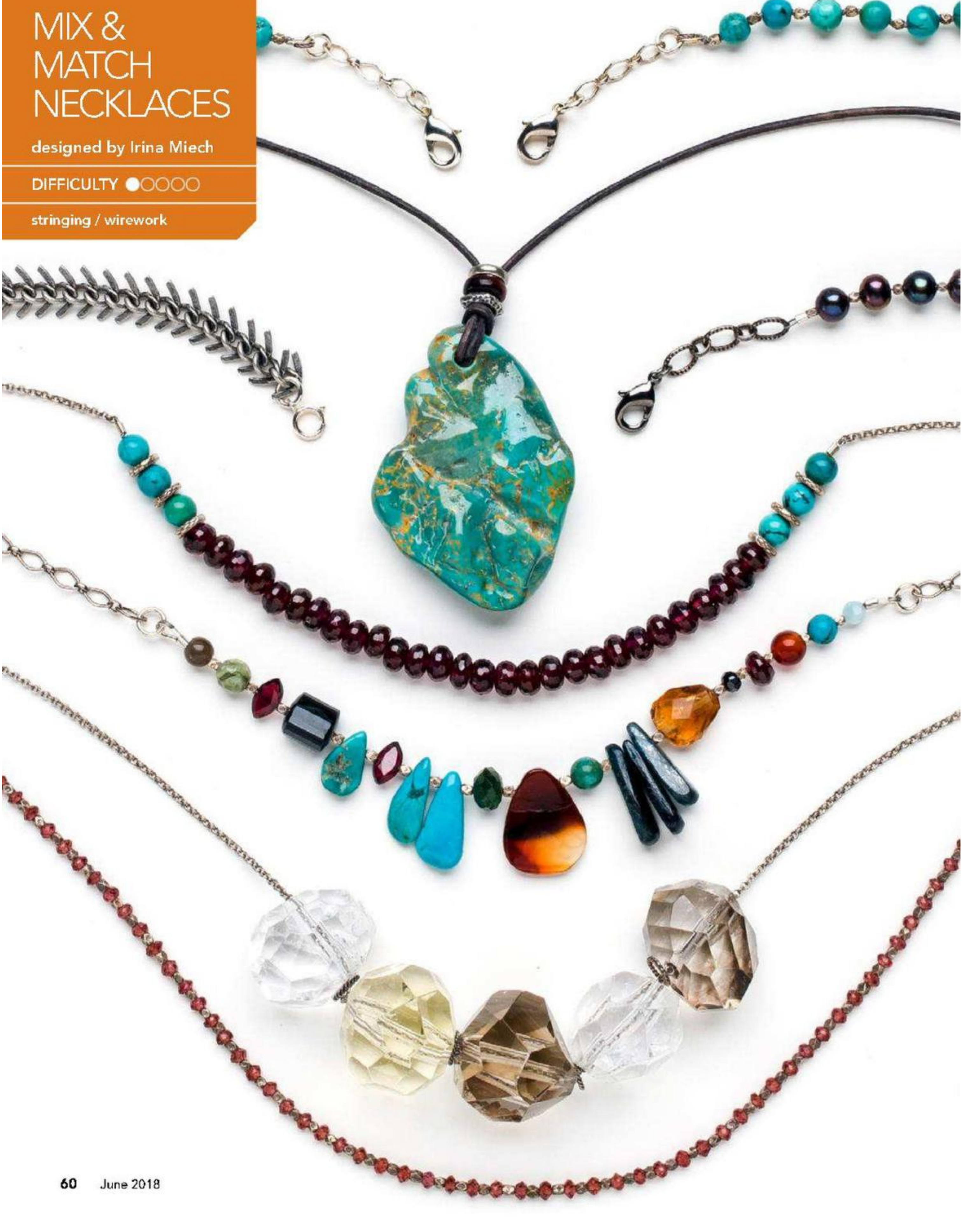
MIX & MATCH NECKLACES

designed by Irina Miech

DIFFICULTY ●○○○○

stringing / wirework



materials

one centerpiece and one extender

- assorted gemstones, pearls, glass beads, and metal spacers
- **6–18 in. (15–46 cm)** leather cord, 1–2 mm diameter
- **12–24 in. (30–61 cm)** chain in 1 or more styles
- **2** or more cord end findings (e.g. pinch ends)
- **2** 10 mm lobster claw or spring ring clasps
- **4–6** wire guard findings
- **2–4** 4 mm inside-diameter jump rings
- **4–6** crimp beads
- flexible beading wire, .014–.018
- crimping pliers
- **2** pairs of chainnose, flat-nose, and or bentnose pliers
- wire cutters

basics, p. 66

FacetJewelry.com/basics

- crimping
- opening and closing loops and jump rings
- wrapped loops
- overhand knot
- lark's head knot

Give your wardrobe a boost with interchangeable centerpieces and extenders for a design that expands your jewelry options exponentially. Plus, it's a fabulous way to use up leftover beads, chain, and findings!

I've designed these interchangeable pieces so they can be combined in just about any way imaginable. Use a single extender for the back part of the necklace and pair it with one or more centerpieces to customize your look. All of the designs shown here are fairly long necklaces but for extra flexibility, you could make a few shorter centerpieces for the days when your outfit calls for a design that hugs your neckline.

DESIGN PRINCIPLES

- Determine the overall finished length you want your necklaces to be. Mine are about 28–32 in. (71–81 cm). Centerpieces are generally 12–16 in. (30–41 cm) and the extenders are 16–23 in. (30–51 cm).
- Make sure each centerpiece starts and ends with a loop, chain, or jump ring. A "loop" could be the end loop of a wrapped loop chain, a jump ring, or a wire guard.
- Attach a small lobster claw clasp or spring ring on each end of each extender. This will allow you to interchange the components.
- Use comfortable-to-wear materials, like leather or chain, in the center of each extender. This will be the back of the necklace and often won't be highly visible.
- Place your most impressive, unique, and/or colorful supplies in the center 4–6 in. (10–15 cm) of each centerpiece. This is the true focal point of the necklace.
- Use short pieces of chain for extra length if needed.
- Experiment and have fun!

TRANSITION TECHNIQUES

All segments

Use jump rings to connect segments together or to connect an end segment to a lobster claw clasp.

Leather segments

Glue and compress a cord end finding (pinch ends or crimp end findings) to each end of the leather.

Strung segments

String the desired beads on flexible beading wire, terminating each end with a crimp bead and a wire guard. Cover crimps with crimp covers if desired.

Knotted segments

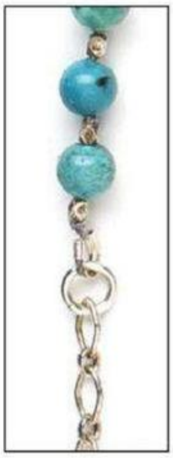
Start and end a knotted segment with a wire guard.

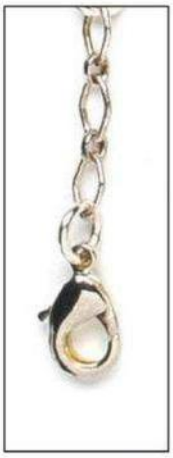
Chain segments

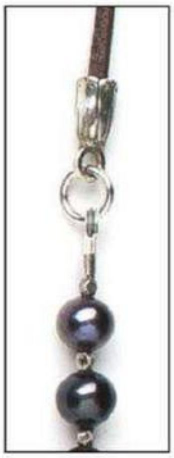
Make wrapped loop chain or cut a piece of prefabricated chain to the desired length. Make sure there is a complete wrapped loop or chain link on each end.

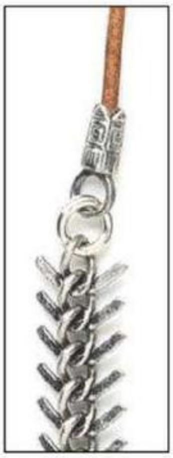
CENTERPIECE IDEAS

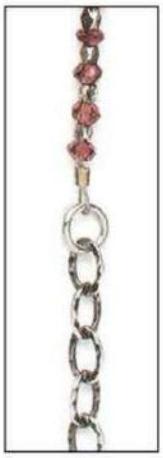
- String large-hole beads on fine-gauge chain.
- String an eclectic assortment of beads on flexible beading wire. Attach several inches of chain on each end.
- Use a larks' head knot to center a large gemstone pendant on a leather cord.
- Combine short lengths of chain into a longer piece by attaching them together with wrapped loop units or jump rings. B&B


knotting to chain


chain to lobster claw clasp


leather to stringing


leather to chain


stringing to chain

When 4+4 = 16 *(or more!)*

With four centerpieces and four extenders, you'll end up with a minimum of 16 different combinations. If you layer your centerpieces, combining two or more centerpieces with one extender, you can conceivably create 40 distinct necklaces, or even more!

Irina Miech
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Amazing agate

Widely available and taking many forms, agate has been intimately connected with humanity since the dawn of civilization.

by Kia Resnick

STRIPES, DOTS, AND CONCENTRIC RINGS are just a few of the patterns that can be found in the astonishingly variable agate.

What stone comes in orange polka dots, zebra stripes, lavender lace, or fern-like dendrites? As a petrified forest, or a delicate fossilized sea creature? It can even contain drops of ancient water with tiny movable air bubbles, or thin tourmaline crystals, encased in translucent rock. It comes in a zillion colors and patterns. It's found in nearly every part of the world, and has been used since earliest prehistory in every aspect of human survival: to heal, to nourish, to create, and to kill.

If you knew it could only be the amazing agate, congratulations! You officially have Gemstone Savvy. And it's true: a million years ago, our Paleolithic ancestors were using the stone not only as fire starters, shaping and cutting tools, and spear points, but as healing and protective amulets.

ALL IN THE FAMILY

Technically, agate, and its close cousin, jasper, are types of chalcedony (pronounced like our favorite fictional rock hound, Mr. Cal Sedony), or microcrystalline quartz. That means they're composed of itty-bitty quartz crystals that can only be seen under high magnification, as opposed to the crystalline varieties like clear and smoky quartz, amethyst, and citrine, which can form crystals from pencil point to multiple-ton sizes.

Generally, agate is all of the translucent varieties of chalcedony, along with some specific stones that have also been classified as agate. Jasper is, broadly speaking, opaque chalcedony — more on that in the next issue of *Bead&Button*. Agate is also often defined as any type of chalcedony displaying concentric banding.

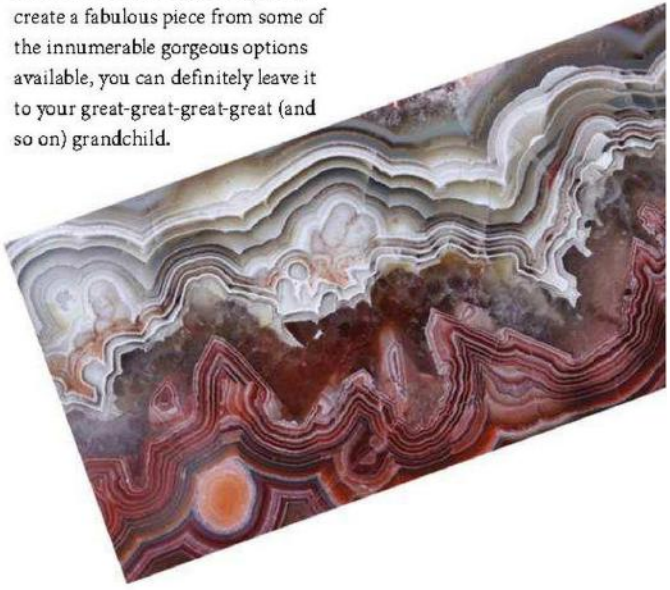
Because chalcedony can form under a wide range of geological circumstances, and include so many other minerals, there is a staggering array of material that can be cut and polished for the gem trade. Its hardness, a 7 on the Mohs Scale, means it's durable and can take a high polish and detailed carving.

In fact, a small agate sealstone discovered last year in a recently-excavated warrior's tomb near the ancient city of Pylos in Greece is so finely carved it's changing our conception of art history. Another outrageous-seeming claim, I know. But it's true, too. Created 3,500 years ago by unknown Bronze Age artisans, the Pylos Combat Agate (see photo above, right), measuring only 3.6 cm long, shows incredibly accurate human musculature previously not seen before the Greek Classical Period, one thousand years later. Not only that, the intricacy, with some lines thinner than half a millimeter, can only be properly appreciated under a microscope. It's not known how this could have been accomplished with the tools available at the time, but this little piece of agate is challenging long-accepted views about the ancient world.

THE AGATE MARKETPLACE

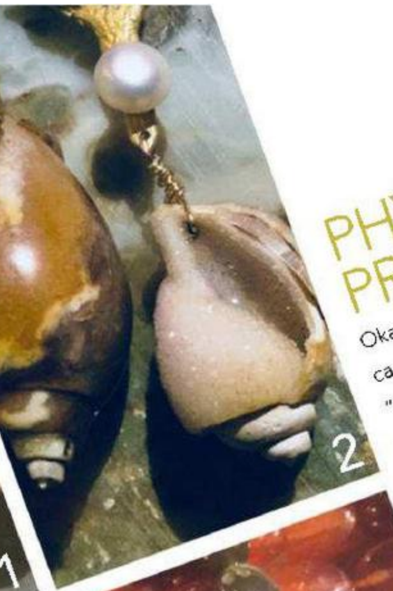
Many types of agate are still hand cut in parts of India. As with most semiprecious material, however, the vast majority of what's in the market is machine produced in Chinese factories. Agate beads are generally very affordable, often priced in the $1–$20/strand range. One notable exception is dzi beads, dark with etched white lines and, more rarely, circles, on them. Many people believe these beads to be ancient and valuable talismans with legendary protective powers, especially in Tibet and China. Their origins shrouded in mystery, some dzi beads may be up to 2,000 years old, and cost tens of thousands of dollars. Glass, and new, dyed versions are more common, and quite attractive. Other agates are also sometimes dyed, and can be misrepresented as more costly stones.

Agates were of vital importance to humanity for, literally, ages. Nowadays, genuine Neolithic agate beads can still be found in good condition, both in museums and for sale, so if you do create a fabulous piece from some of the innumerable gorgeous options available, you can definitely leave it to your great-great-great-great (and so on) grandchild.



1 agatized shell fossils 2 agatized shell fossil pendants by Kia 3 crazy lace agate 4 Carnelian and chrysoprase beads 5 2000-year-old agate and glass beads from Ayutthaya, Thailand 6 hand-cut orbicular agate cabochon 7 botryoidal grape agate

No's. 3 & 7: C Daniel127001 | Dreamstime.com



PHYSICAL PROPERTIES

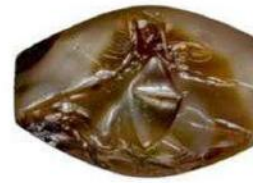
Okay, ready for some geology-speak? Two ways agates can form are botryoidal and orbicular. Botryoidal means "bunch of grapes," from the Greek, and refers to microcrystalline aggregations that look like stone bubbles.

Fire agate is a botryoidal chalcedony with a brown matrix and a multicolored iridescence, and can be quite valuable. Mostly found in Arizona and Mexico, fire agate is fairly rare, and, to bring out its beauty, needs to be hand polished by a skilled lapidary. Usually cabochon cut, fire agate is not commonly made into beads. It most definitely is not the orange, artificially-crackled material produced in China and sometimes sold as fire agate.

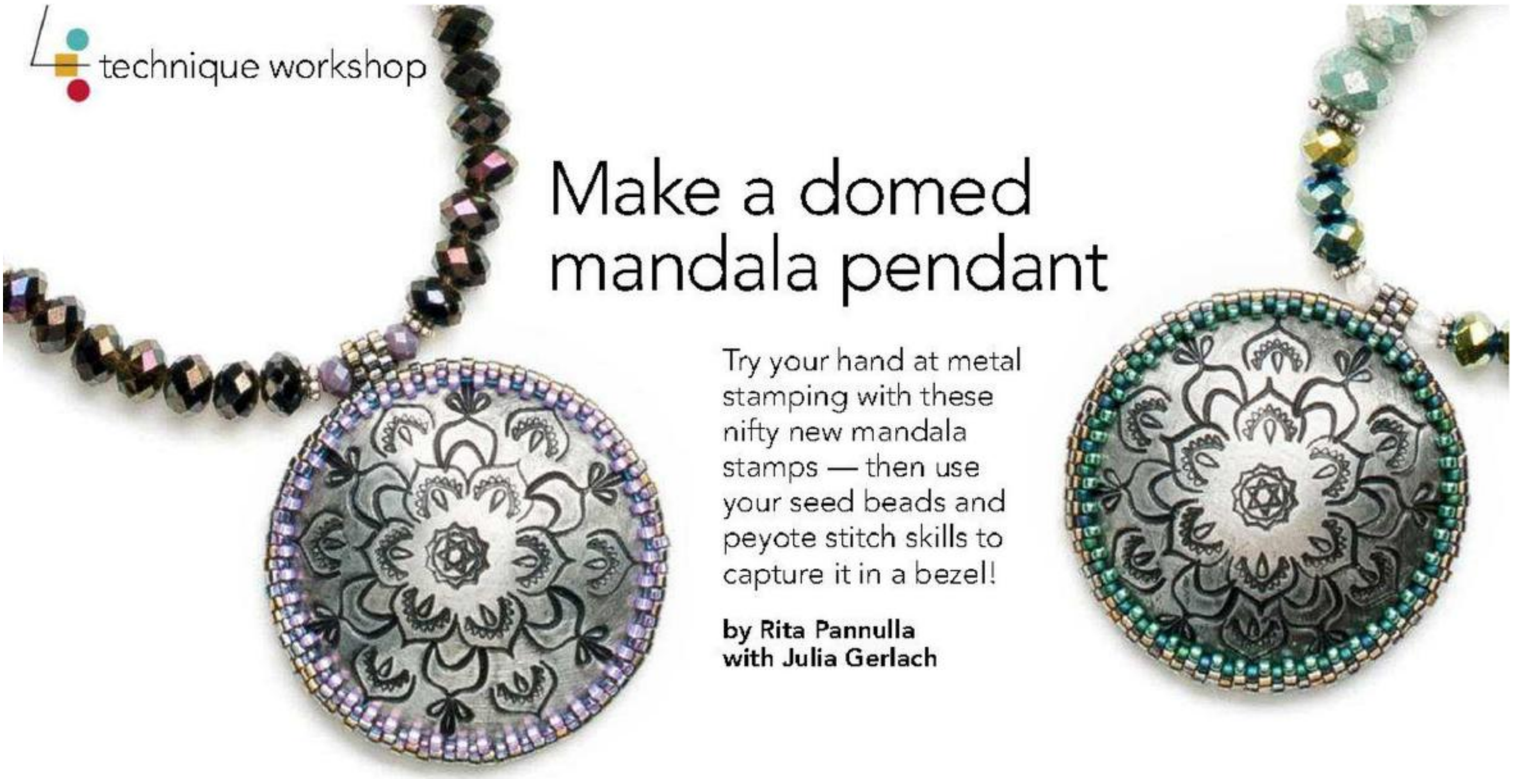
Orbicular chalcedony, often falling into the jasper category, is characterized by spotted, polkadotted patterns that come in all sorts of colors. Lace agate, a rock hound favorite, has delicate, open patterns in the banding, and desirable varieties come in the mauve to blue color range. Agate enhydros are stones with billion-year-old water, and possibly equally-ancient air, trapped inside them. Marine fossils, while more typically composed of softer material like shale or sandstone, can be made of agate, and some will even have gorgeous little pockets of crystallized quartz. In Arizona, an entire prehistoric woodland became agatized after volcanic eruptions 225 million years ago, and smaller deposits of petrified wood can be found all over the world.

Carnelian, orange-red agate, has been cut and carved for beads and jewelry for at least 4,500 years, dating back to Sumeria and Ancient Egypt, and is mentioned in the Bible as "sardus." Sardonyx is the old-fashioned name for a banded agate with stripes of red and white or black and white. Onyx is chalcedony too, with straight banding, rather than the characteristic curved banding found in agate. Banded agates can be carved into multicolored cameos, striped beads, or eyeball amulets. Moss agate is translucent white with green inclusions. B&B

Kia Resnick kia_jewels@hotmail.com



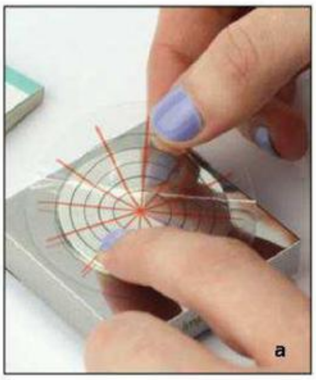
The Pylos Combat Agate features a carved depiction of battling warriors. Photo courtesy of the University of Cincinnati.



Make a domed mandala pendant

Try your hand at metal stamping with these nifty new mandala stamps — then use your seed beads and peyote stitch skills to capture it in a bezel!

by Rita Pannulla with Julia Gerlach



a

STAMP AND DOME

1) Place your stamping blank in the center of the steel bench block, and center the circular pattern grid stamp guide over the blank **(photo a)**.

2) Center the heart chakra design stamp on the blank, making sure the ImpressArt logo is facing you. This will ensure that the design will be oriented correctly. Using a stamping hammer, strike the stamp once with medium force **(photo b)**.

3) Working from the inside out, create a design with mandala stamps. Use the grid as a guide and follow these suggestions or go wild and develop your own look.

Round 1: Six leaf stamps **(photo c)**. (The stamp shown is a custom stamp but you can create a similar look by using the ImpressArt large leaf stamp).

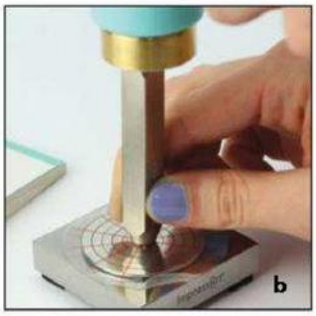
Round 2: Curved wishbones, placed between the leaves in the previous round **(photo d)**.

Round 3: Large leaves, placed between the wishbones in the previous round **(photo e)**.

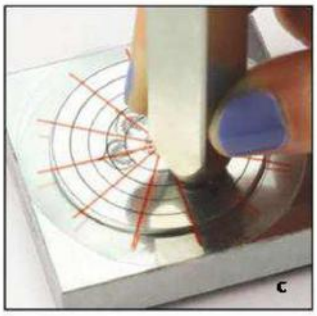
Round 4: Triple leaf stamps positioned at the tips of the wishbones **(photo f)**.

Round 5: Add small teardrops inside the wishbones **(photo g)**.

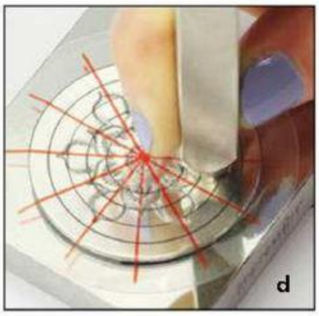
4) Drop your disk into the largest cavity of the dapping block,



b



c



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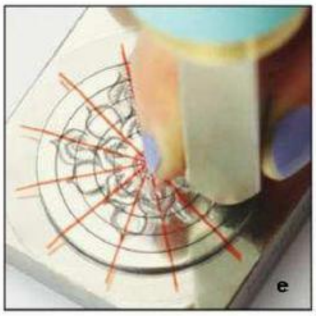

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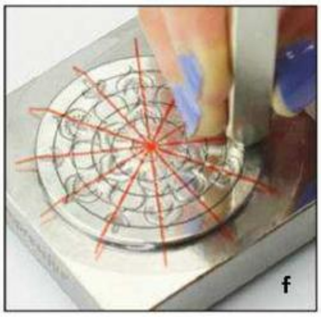

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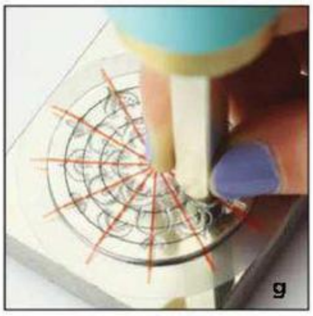

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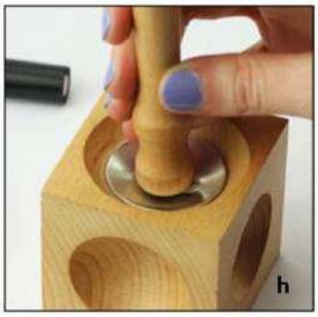

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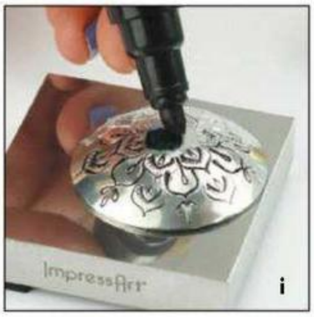

i

stamped side down. Center the dapping punch on the black, and strike several times, moving in a circular motion, to dome the metal **(photo h)**.

5) Once the blank is completely domed, color the impressions with the enamel marker **(photo i)**. Allow the enamel to dry for a few minutes, and wipe off the excess with a paper towel or polishing cloth.

SEED BEAD BEZEL

1) On 2 yd. (1.8 m) of thread, pick up 94 11º cylinder beads. With the domed blank on your work surface, wrap the strand of beads around the blank to make sure it will fit. Add or remove pairs of beads if needed. This ring of seed beads should sit flat on the work surface without gaps between the beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first few beads. These beads will form the first two rounds of your bezel as the next round is added.

2) Work in rounds of tubular peyote stitch as follows:

Round 3: Using cylinders, work one round, and step up through the first cylinder added in this round **(figure 1, a–b)**.

Round 4: Work a round using color A 15º seed beads. Sew through the beadwork to exit a cylinder in round 1 **(b–c)**.

Round 5: Work a round using As. This round should mirror round 4. Step up through the first A added in this round **(c–d)**.

Round 6: Work a round using color B 15º seed beads **(figure 2, a–b)**. Pull the beads tight as you stitch so the beadwork curves in. Sew

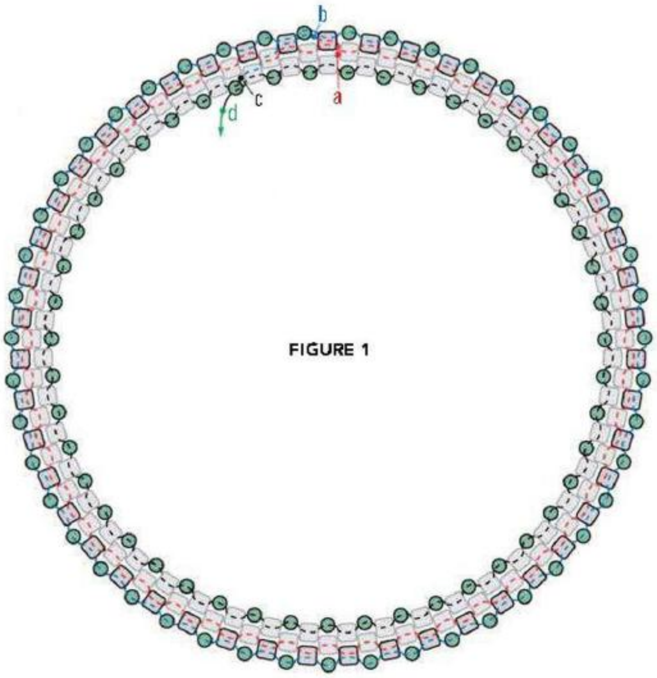

FIGURE 1

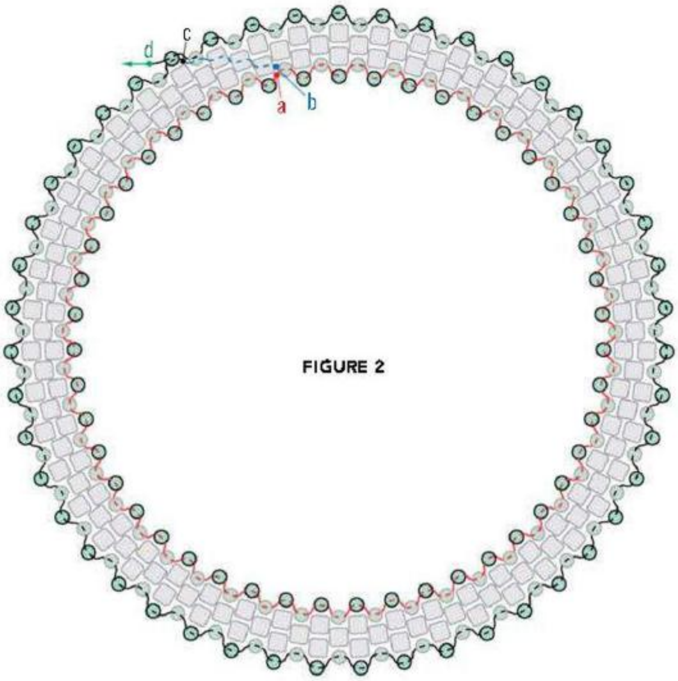

FIGURE 2

- ☐ 11º cylinder bead
- ● 15º seed bead, color A
- ○ 15º seed bead, color B

materials

teal pendant 1½ in. (3.8 cm)

- ImpressArt stamping supplies
  - **1** 1½-in. (3.8 cm) stamping blank (Alkemé)
  - custom mandala stamps or other stamps
  - heart chakra design stamp
  - stamp guides
  - metal stamping hammer
  - enamel marker
  - wood dapping block and punches
- **1 g** 11º cylinder beads (Miyuki Delica, DB0254, bronze luster)
- **1 g** 15º seed beads in each of **2** colors
  - color A (Toho 706, matte teal iris)
  - color B (Japanese 431B, opaque grass green luster; whimbeads.com)
- steel bench block
- paper towel or polishing cloth
- beading needles, #12
- Fireline, 6 lb. test

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

basics, p. 66

- square knot
- peyote stitch: tubular, flat odd-count, zipping up or joining
- ending and adding thread

through to exit an A on the other edge **(b–c)**.

Round 7: Begin working a round using Bs. When you have about one-third of the round completed, slide the metal dome into the bezel. Continue stitching the round, keeping the metal dome centered in the bezel **(c–d)**. Tie a few half-hitch knots to secure the thread.

3) Determine how you want your pendant to be oriented, and sew through the beadwork to exit a cylinder in round 2 that is positioned where you want the bail to be.

4) Pick up a cylinder, and sew through the next cylinder in the same round **(figure 3, a–b)**. Working in flat odd-count peyote, work two stitches, going in the opposite direction. Make an odd-count peyote turn to exit the last cylinder added **(b–c)**. Continue working rows of odd-count peyote until you have approximately 12 or more rows **(c–d)**.

5) Curve the end of the peyote strip back toward the top of the pendant, and zip the end rows to the top of the pendant **(figure 4)**. Retrace the thread path to secure the connection, and end the threads.

6) String your pendant on chain, cord, or a strand of beads. B&B

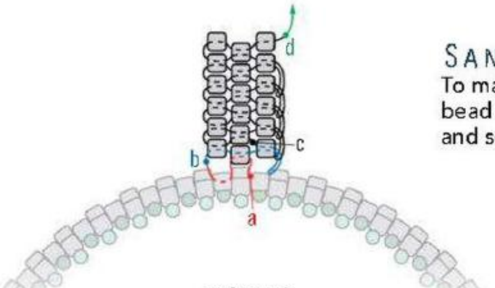

FIGURE 3

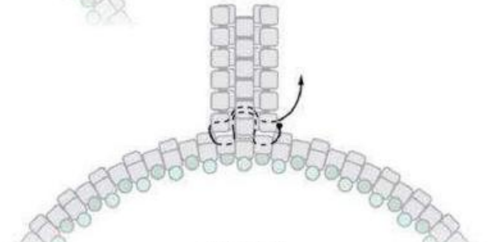

FIGURE 4

SANS SEED BEADS
To make this version without the seed bead bezel, visit FacetJewelry.com and search the term "mandala."

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THREAD AND KNOTS

CONDITIONING THREAD

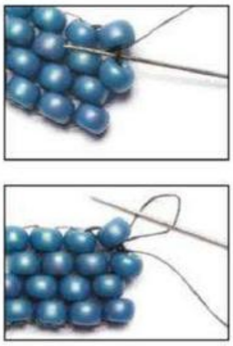
Use wax (beeswax or microcrystalline wax) or a thread conditioner (like Thread Magic) to condition nylon beading thread and Fireline. Wax smooths nylon fibers and adds tackiness that will stiffen your beadwork slightly. Conditioners add a static charge that causes the thread to repel itself, so don't use it with doubled thread. All conditioners help thread resist wear. To condition, stretch nylon thread to remove the curl (you don't need to stretch Fireline). Place the thread or Fireline on top of the conditioner, hold it in place with your thumb or finger, and pull the thread through the conditioner.

ENDING AND ADDING THREAD

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path of the stitch and tying two or three half-hitch knots (see "Half-hitch knot") between beads as you go. Sew through a few beads after the last knot, and trim the thread.

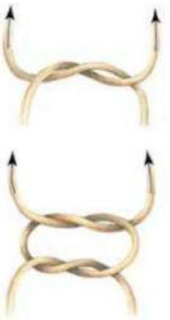
To add a thread, sew into the beadwork several rows or rounds prior to the point where the last bead was added, leaving a short tail. Follow the thread path of the stitch, tying a few half-hitch knots between beads as you go, and exit where the last stitch ended. Trim the short tail.

HALF-HITCH KNOT



Pass the needle under the thread bridge between two beads, and pull gently until a loop forms. Sew through the loop, and pull gently to tighten the knot and draw it into the beadwork.

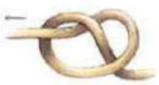
SQUARE KNOT



1) Cross one end of the thread over and under the other end. Pull both ends to tighten the first half of the knot.

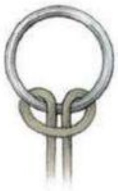
2) Cross the first end of the thread over and under the other end. Pull both ends to tighten the knot.

OVERHAND KNOT



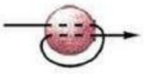
Make a loop with the thread. Pull one end through the loop, and tighten.

LARK'S HEAD KNOT



Fold a cord in half and lay it behind a ring, loop, bar etc. with the fold pointing down. Bring the ends through the ring from back to front, then through the fold, and tighten.

ATTACHING A STOP BEAD

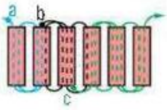


Use a stop bead to secure beads temporarily when you begin stitching: Pick up the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.

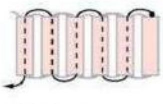
Ladder stitch

TRADITIONAL METHOD

1) Pick up two beads, and sew through them both again, positioning the beads side by side so that their holes are parallel **(a–b)**.



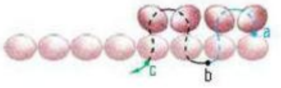
2) Add subsequent beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead **(b–c)**. Continue for the desired length ladder. This technique produces uneven tension, which you can correct by zigzagging back through the beads in the opposite direction.



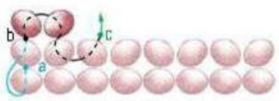
Herringbone stitch, flat

1) Work the first row in ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads, and exit the top of the last bead added.

2) Pick up two beads, and sew down through the next bead in the previous row **(a–b)** and up through the following bead in the previous row. Repeat **(b–c)** across the first row.



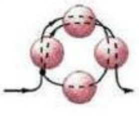
3) To turn to start the next row, sew back through the last bead of the pair just added **(a–b)**.



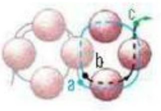
4) To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead **(b–c)**. Continue adding pairs of beads across the row. To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added.

Right-angle weave

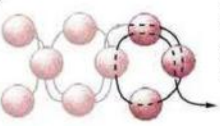
1) To start the first row of right-angle weave, pick up four beads, and tie them into a ring (see "Square knot"). Sew through the first three beads again.



2) Pick up three beads. Sew through the last bead in the previous stitch **(a–b)**, and continue through the first two beads picked up in this stitch **(b–c)**.

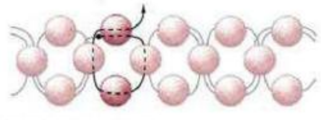


3) Continue adding three beads per stitch until the first row is the desired length. You are stitching in a figure-8 pattern, alternating the direction of the thread path for each stitch.



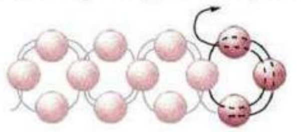
FORMING A STRIP INTO A RING

Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch. Retrace the thread path to reinforce the join.

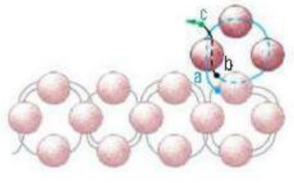


ADDING ROWS

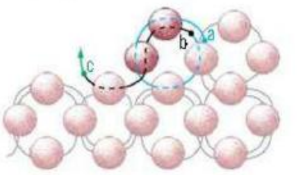
1) To add a row, sew through the last stitch of row 1, exiting an edge bead along one side.



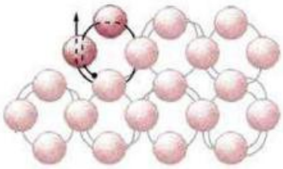
2) Pick up three beads, and sew through the edge bead your thread exited in the previous step **(a–b)**. Continue through the first new bead **(b–c)**.



3) Pick up two beads, and sew back through the next edge bead in the previous row and the bead your thread exited at the start of this step **(a–b)**. Continue through the two new beads and the following edge bead in the previous row **(b–c)**.



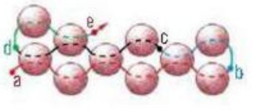
4) Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead. Continue working a figure-8 thread path, picking up two beads per stitch for the rest of the row.



Peyote stitch

FLAT EVEN-COUNT

1) Pick up an even number of beads, leaving the desired length tail **(a–b)**. These beads will shift to form the first two rows as the third row is added.



2) To begin row 3, pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail **(b–c)**. For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until you reach the first bead picked up in step 1 **(c–d)**. The beads added in this row are higher than the previous rows and are referred to as "up-beads."

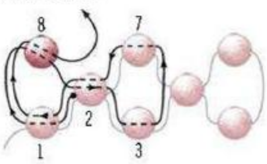
3) For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row **(d–e)**. To count peyote stitch rows, add the total number of beads along both straight edges.

FLAT ODD-COUNT

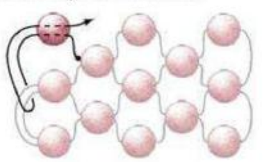
Odd-count peyote is the same as even-count peyote, except for the turn on odd-numbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

1) Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.

2) Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row you're working on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.



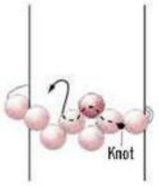
You can work the figure-8 turn at the end of each odd-numbered row, but this will cause this edge to be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, sew under the thread bridge between the last two edge beads, and sew back through the last bead added to begin the next row.



TUBULAR

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.

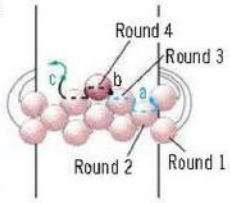
1) Pick up an even number of beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. If desired, slide the ring onto a dowel.



2) Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.

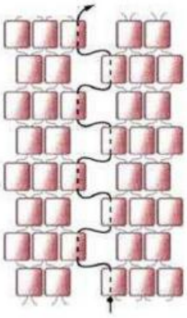
3) To step up to start the next round, sew through the first bead added in this round **(a–b)**.

4) Pick up a bead, and sew through the next bead in round 3 **(b–c)**. Repeat this stitch to complete the round.



5) Repeat steps 3 and 4 for the desired length tube.

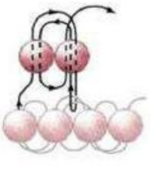
ZIPPING UP OR JOINING

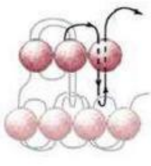


To join two pieces of flat peyote invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.

Brick stitch

1) Begin with a ladder of beads, and position the thread to exit the top of the last bead. Brick stitch naturally increases or decreases at the start and end of each row, depending upon where you attach the first and last stitches of the row.



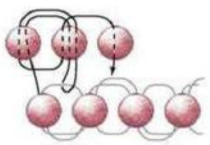


2) To work the typical method, which results in progressively decreasing rows, pick up two beads. Sew under the thread bridge between the second and third beads in the previous row from back to front. Sew up through the second bead added, down through the first bead, and back up through the second bead.

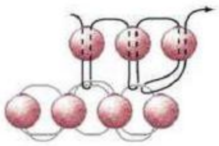
3) For the row's remaining stitches, pick up one bead. Sew under the next thread bridge in the previous row from back to front. Sew back up through the new bead. The last stitch in the row will be positioned above the last two beads in the row below, and the row will be one bead shorter than the ladder.

BRICK STITCH INCREASE

A single increase at one end of the row will keep the number of beads the same as in the previous row. To increase at the beginning of a row, work a typical brick stitch, but start by sewing under the thread bridge between the first two beads in the previous row.



To increase at the end of the row, attach a second stitch to the final thread bridge on the previous row.

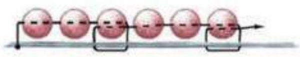


Beaded back stitch

1) To stitch a line of beaded backstitch, sew through the fabric from back to front. Pick up three beads, and lay them on the fabric as desired.

2) Sew through the fabric from front to back right after the third bead. Sew through the fabric from back to front between the second and third beads, and sew through the third bead again.

3) Pick up three more beads, lay them on the fabric, and repeat step 2. For a tighter stitch, pick up only one or two beads at a time.



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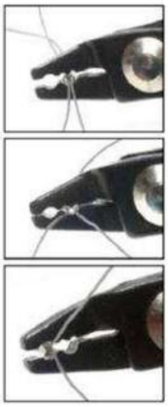


Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose pliers to flatten it. Or, for a more finished look, use crimping pliers:

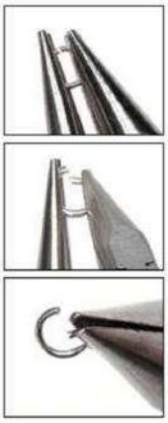
1) Position the crimp bead in the hole that is closest to the handle of the crimping pliers.

2) Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.

3) Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.

4) Tug on the wires to ensure that the crimp bead is secure.

OPENING AND CLOSING LOOPS AND JUMP RINGS

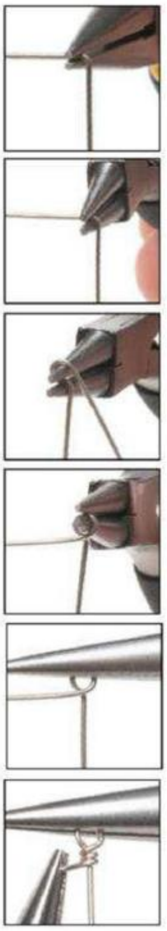


1) Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.

2) To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.

3) Reverse step 2 to close the open loop or jump ring.

WRAPPED LOOP



1) Using chainnose pliers, make a right-angle bend in the wire about 2 mm above a bead or other component or at least 1¼ in. (3.2 cm) from the end of a piece of wire.

2) Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.

3) Curve the short end of the wire over the top jaw of the roundnose pliers.

4) Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.

5) To complete the wraps, grasp the top of the loop with one pair of pliers.

6) With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers.

TRIMMING AND TUCKING WIRE

When you finish wrapping one wire around another, use flush cutters to trim the wrapping wire close to your work. If the end of the wrapping wire is sticking out a bit, use chainnose pliers or the rounded opening of a pair of crimping pliers to tuck the end of the wire in close to the core. Whenever possible, trim and tuck wire on the back of your work to hide the cut end and prevent snags. B&B

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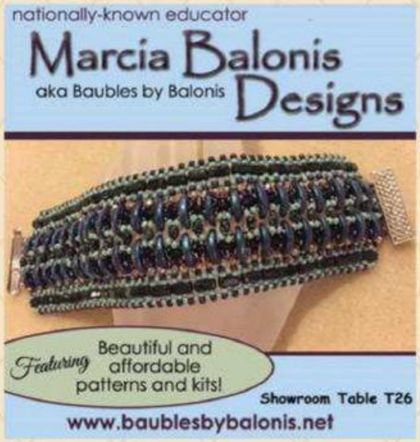
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Today's Talisman

by Diane Jolie

What's old is new again

as we incorporate ancient symbols and meaningful materials into our jewelry designs.

beauty. Power. Mysticism. The word "talisman" conjures compelling imagery, full of mystery and hidden symbolism. But what does it really mean? Traditionally, a talisman is a worn object, possessing magical powers that brings benefits to the wearer.

Some of the oldest talismans were found in Bolków, Poland, by researchers from the Institute of Archaeology and Ethnology. In 2013, the group discovered the objects — natural pyrite meteorite fragments — in a hut in Western Pomerania. The researchers theorize that a shaman, who lived in that hut 9000 years ago, saw a meteorite fall to earth, traveled to the crater, and made talismans from the heavenly remnants. He housed the small cylindrical stones among other prized items, including an amulet, an engraved spear tip of bone, and a wand with geometric patterns made from an antler. Presumably precious to the shaman were several large stones also found in his hut, including material rare to the region, such as red marble, green syenite, jet, and volcanic rock.

Ancient people prized talismans of various natural materials, many with engravings. They carved patterns, with significance shrouded in mystery, and symbols, some still embraced today, such as Yin and Yang. One ancient reoccurring image, not bound to any one region, was the serpent. Talismans with this image were thought to attract longevity, health, and vitality. The symbolism's significance changed, depending on the position of the beast's tail. For example, a snake with a tail in its own mouth stood for eternity.

Most early talismans incorporated gemstones, such as agate, which was revered for its healing powers (see p. 62 for more). So powerful are the agate dzi beads that some people believe them to be created by gods, not man. Other people are content to wear dzi-inspired beads as a fashion statement.

One symbol that has gained popularity of late is the Hand of Hamsa, Hand of Fatima, or Hand of Keren. In most cases this is an amulet, not a talisman, since it is believed to ward off evil forces — a protective symbol. It is also a talismanic symbol in that people believe it to bring goodness, prosperity, fertility, luck, and good health. The word "hamsa" derives from the Hebrew word "hamesh," or the Arabic, "khamesh," both associated with the number five, as in the five fingers on the hand. Depending on religions and cultures, the hand is thought to be of the daughter of the prophet Mohammad; the hand of Mary, mother of God; or, in general terms, the hand of all goddesses. Over time, the eye-in-the-palm symbol has become universal and embraced worldwide.

With so many gemstones and symbols to incorporate, the modern beader has only to look inward to choose material that strikes a personal chord. I may have chosen this kyanite pendant because I liked the color. But if it brings me serenity, what a bonus. **B&B**

- >> A talisman is used to attract a particular benefit to its wearer.
- >> An amulet provides protection from unwanted forces.
- >> A fetish is an object possessing inherent power that may aid the owner.

Kyanite aligns chakras and brings on serenity (pewter-dipped kyanite pendant, limabeads.com)

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